About Press Agents---I. Ben Atwell

THE NEW YORK DRAMATIC MIRROR

JUNE 3, 1914

PRICE TEN CENTS

MAUDE FEALY

Invading New York with a Ms.---III.

Next season Mrs. Fiske is to appear in a new comedy from the pen of John Luther Long. Wherefore the author of "The Darling of the Gods" is to be congratulated

Sarony, Fifth Ave.

Charles Klein's partiality for England has nothing to do with his selection of Alexandra Carlisle, talented English actress, for his new play, "The Money Makers"

Sarony, Fifth Ave.

That the Lieblers are to star Emily Stevens in "The Garden of Paradise," by Edward Sheldon, proves that this niece of Mrs. Fiske shines not merely by reflected glory

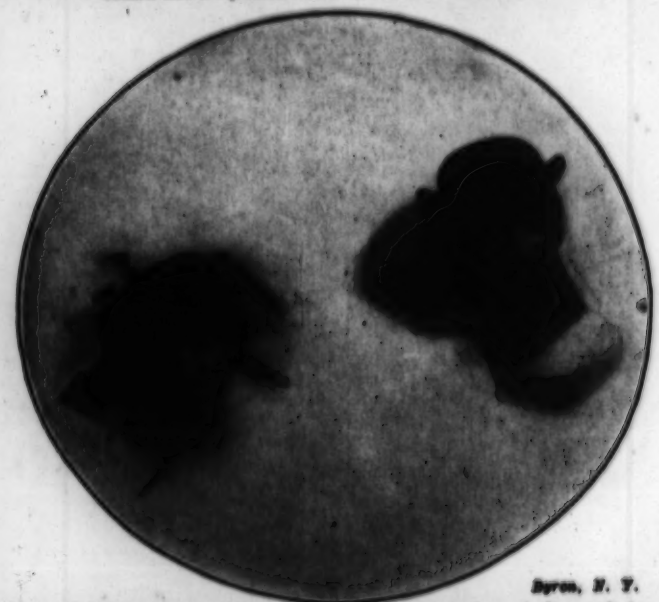
White, N. Y.

Otis Skinner should find scope in "The Mob" for his most artistic work, for John Galsworthy, the dramatist, is a master of dramatic characterization

Otis Skinner Co.

A striking Frohman conceit for the future is the joint appearance of William Gillette, Blanche Bates and Marie Doro in a revival of "Diplomacy," marking Mr. Gillette's professional return and a repetition of Miss Doro's London success

Moffett, Chicago.



Byron, N. Y.

This picture represents Weber and Fields breaking out of musical comedy into comedy unqualified in "The High Cost of Loving," which will be their first venture in "legitimate"

Louise Dresser finds George Randolph Chester but a step from Montague Glass, for from "Potash and Perlmutter" she goes directly into "Cordelia Blossom"

White, N. Y.

ASTRONOMICAL FORECAST

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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BEN H. ATWELL DEFINES A PRESS AGENT

TAKE the lexicon from the shelf, blow off the accumulated dust and open its pages; repeat the operation with your encyclopædia; if you have any other household compendium of knowledge, do likewise with that, and it's dollars to doughnuts that you won't find a lucid definition of a press agent in any of them. Yet, as Glenmore Davis said not long ago, the publicity man is constantly revealing his bag of tricks under the very nose of the public. It was this little experience that persuaded me that the time was ripe for pertinent discourse. Of course, it was plain that the duty of a press agent is to secure newspaper and other space that will be useful in advertising the merits of his attraction as inexpensively as possible, and conversely, to suppress information that might exploit its disadvantages. But those are platitudes, in a manner of speaking, and of little aid in comprehending the profession in any particular phase.

From the vast amount of publicity concerning the New York Hippodrome, that found its way into the public prints through the good offices of Ben H. Atwell during the season now drawing to a close, I concluded he must be more than ordinarily well-informed on the subject of press agent practise. That was also bearing in mind his long and varied training in international publicity work. There are men who have been in the game longer than Mr. Atwell, but probably none who have contributed a larger sum total of intelligently directed energy.

He began his adult activity as a "cub" on *The Courier* of Syracuse, N. Y., his home town, and then rose rapidly to the successive places of legislative correspondent of the Chicago *Daily News*, political editor of the Chicago *Examiner* and city editor of the Chicago *Journal*. This illustrates at the outset the fact that the best elementary school for press agents is newspaper work, where, by seeing what matter is admitted to its columns, they may learn how to make advertising notices available for editorial use. Mr. Atwell has always been more or less identified with newspaper work, but at this stage of the game he became a member of the directorate that operated Forest Park, a large amusement resort in Chicago. In 1909 he formed a partnership with Max Rabinoff in the concert field. In 1910 he presented grand opera in Mexico. A later achievement was the management of the initial American tour of the Pavlowa-Mordkin Russian Imperial Ballet. Then work on "The Whip." And these are but a few of the more significant activities in the almost incredibly numerous collection of this gentleman who has just closed a busy season as publicity representative of the New York Hippodrome.

"The duties of a press agent?" said Mr. Atwell, echoing my first inquiry. "Well, that's a hard question to answer directly, for the reason that no two employers and no two organizations require the same service. The briefest and most comprehensive statement of the duties of a press agent is—to do everything in the world, back and front, that no one else connected with the company cares to undertake. It may be to shape up a charity benefit, 'square' some minor infraction of a local law, soothe the ruffled feelings of a temperamental prima donna, 'kid' the company into accepting half pay during Holy Week, entertain visiting notables—in fact, anything and everything that involves diplomacy and finesse, for the agents constitute the diplomatic service of the show business.

"Few road shows employ a highly specialized publicity representative, preferring to depend upon one general agent. He aims to keep about ten days ahead of his attraction, and is, in reality, what he usually styles himself, the 'business manager.' All contracting, such as railroad movements, transfer of scenery and so forth, fall to him; also, in most cases, the ordering of printing and responsibility for its proper distribution and display, as well as for the newspaper 'ads' and 'readers.' His routine consists

PRINCE OF PUBLICITY MEN.

To say who Ben Atwell is would be an insult to the intelligence of any one connected, even remotely, with the dramatic profession, were it not necessary here as a record. Genial Ben, who is here seen returning from a little jaunt to Germany, is known by his fine personality and "fair play" policy, around the world.

of getting his programme 'underlined' and his preliminary notices printed as far in advance of the coming of his company as possible, 'fixing up' on his contracts, extra advertising and scaling the house, and then pounding away on the newspapers, excursions, special performances and so on as circumstances and local conditions suggest.

"With the biggest attractions and what may be termed feature shows, expensive concerts and such things, specialists in press work are sent out often as much as three weeks ahead of the show, very much on the principle of the circus, with its 'thirty-day man,' 'two-weeks man' and 'twenty-four-hour man'—each designation being based on the distance the press agent is ahead of the attraction—in addition to a star pressman back with the show. These men are not hampered with any details of a business nature, but fight for a 'showing' in the newspapers along lines which each has developed according to his individuality.

"Still another class of agents are those retained the season through in the metropolis, looking after the interests of a house, attraction or firm. The latter have to be the most ingenious, ethical and conscientious. In the first place, they are on the ground to face the music if anything goes wrong; and in the second place, they have to nurse their material carefully in order to avoid exhausting themselves in a few weeks, for it is a different thing to kick up a stir over a star or show for ten days before its advent, and to keep such an agitation alive for forty consecutive weeks. By virtue of their location, if for no other reason, it is this class of agents that is called upon for the greatest variety of service and diplomacy that might give many an ambassador an excuse for feeling proud.

"The little matter of the bestowal or refusal of the favors issued by the house in the form of courtesies is in itself one that would drive the inexperienced fellow mad. Everyone with whom he has a nodding acquaintance, everyone remotely identified with the metropolitan press, everyone who ever worked on a country newspaper in his college days, everyone connected with the Government—municipal, state or federal—swoops down upon this agent with more or less subtle and polite demands for passes. His employers are at him night and day to 'hold down,' for they are not running theaters for the pleasure of giving away their wares any more than the butcher, baker or clothier operates his store for that purpose.

".The pass is the token of a trade, and the agent must get something back in return for his free list. As a rule he loses all his personal friends early in the game through turning them down. He grows gray concentrating himself so that he may read applicants' souls and instantly pick the worthy from the grafters—for he must make no mistakes, and offend none who may be even potentially of value to the institution. At the same time he must weed out the fakirs, or be subject to criticism. As a rule, if there is a question of doubt, the application is granted. The ingenuity and resourcefulness of the pass grafter and his persistency would fill volumes. This may sound cold-blooded, but if you think it is, just walk around to any bank and see how crowded the paying teller will be in handing out four dollars of your own money that you may have deposited there some time ago. Every pass the agent writes is four dollars of hard money belonging to his employer, who is on the ground to protect it.

"It is much easier to write the pass than to say 'no.' If he says 'no,' somebody 'calls him down'; if he says 'yes,' the boss does that little thing when he looks over the statement in the morning. Altogether, the free list is the most unpleasant feature of the day's work."

And then big Ben told me some other angles of press agenting that proved so interesting I have reserved them for the next two issues to unfold. This is the first of a series of three.

ARTHUR EDWIN KROWN.

INVADING NEW YORK WITH A MS.

Further Sidelights on an Interesting Matter—III

BY C. F.

[The article herewith is the third of a series under the same title which appeared in THE MIRROR *at intervals, and describes, from various points of view, the experience of young dramatists in trying to dispose of their plays in New York.—ED.]*

IN THE MIRROR have been recently published two highly interesting articles detailing the attempts of their respective authors to place plays they had written. The fact that their experiences differ so greatly, that one writer seemingly received nothing but setbacks and incivil treatment, while the other was accorded much courtesy and given a great deal of encouragement, leads one to speculate as to the reasons in each case. The differences are so great that both cases might be thought extreme.

Perhaps they are, in a way. Yet anyone who is interested might be somewhat inclined to the opinion that Mrs. Ronie H. Jaffa (who wrote the first article) was more or less unfortunate in her experiences, and it may be assumed that she was quite naturally not a little biased in the expression of her opinions.

There are all sorts in the theatrical world, just as there are in the world of general business. That must be admitted. And it is possible that Mrs. Jaffa unhappily came in contact with only such managers and play readers as had neither time nor inclination to give graceful welcome to her and her play. It is likely she had a run of ill-luck, so to speak, yet it is manifestly a trifle unjust to accuse all producers and their aides of being boors because a few of them may, perchance, be such. Again, not many people are invariably polite and considerate. It very often depends largely on circumstances.

Mrs. Jaffa's play has successfully been produced, but she states explicitly that it was rewritten and improved, and that she constantly studied the likes and dislikes of Mr. Morosco, who produced it. She most assuredly could not have done that with all the New York managers she says she approached. It is entirely possible, therefore, that with an imperfect script Mrs. Jaffa met with rebuff at the hands of various distracted readers, who in their haste to dismiss the matter were unintentionally rude.

Viewing it from one standpoint, they cannot be censured.

Much has been written concerning the thousands of unsolicited manuscripts that are literally poured into the managers' offices, and there is doubtless cause for the ensuing lament anent the utter hopelessness of the majority of those manuscripts. The managers do want plays. The meeting of that need is the life of their business. The source of those plays is not always nor necessarily a matter of moment, and, contrary to a somewhat general opinion, those of established reputation are not invariably given elaborate welcome, and neither do they easily dispose of their work the first time it is offered.

Of a verity "the play is the thing." And to secure available plays the manager and his reader, if they are businesslike and want to prevent any real play that gives promise of precisely meeting their requirements from slipping through their hands, undoubtedly wade through countless manuscripts, hailing from many sources, and read and answer thousands of communications, some of them importunate and freakish. They do much of that without question, and in doing it bear the brunt of the work entailed in the search for new material which gives some promise of successful production.

The second article (by M. B. W.), giving a brighter view of the subject, I believe to be more nearly correct, a better average. For, if one goes in the right way about the matter of placing his play, he will meet largely with courtesy and even encouragement, if there is anything to warrant the latter. My personal experience leads me to take this view.

Several years ago I began to write plays. Which is to say, I was fired with the ambition, the first great and consuming desire of my life. I am a lover of the theater and have seen many fine productions. And that, then, was perhaps the extent of my equipment. I plunged in and finished my first script. While I had common sense enough to realise it was no masterpiece, I did think it a fairly good play. So I confidently wrote one of the leading producers and asked permission to submit my effort, a proceeding I believe it good policy to follow, for obvious reasons. Came a courteous note in reply, and, as suggested, I sent in the play. Of course it shortly was returned, but with it a polite note of refusal.

I took no offense because that note was in a stereotyped form, but I was dismayed at my first failure. Some reconsideration, however, brought me to realise that the play should never have left my hands. I firmly believe it was examined before being returned to me. It's a curious thing that when others have passed upon one's work that work will somehow seem a thing detached from its author, and can sometimes even be viewed as the effort of another. Some people call it disinterested consideration. When I look back at that first play my sense of humor gets the better of me. It was certainly a hopeless piece of work and fit for no place but the furnace, where long ago it went.

Since then I have written several plays, each a trifle better than its predecessor, and a stepping stone, so to speak, to worthier effort. I know now that all those plays (save possibly the last two) were only "practise" plays, but it took some time to realise the fact. I am not given to self-depreciation, at that. It's simply a matter of common sense for one to be honest enough with himself to admit the value of his work.

However, each play on my completion of it was hopefully dispatched to a manager. Two or three of my scripts went to more than one office, and

Watson, Detroit.

MR. WILLIAM PRUETT AND THE BEAUTY CHORUS IN "MADAME MOSELLE."

everywhere I received consideration. Several times, true enough, my scripts were held for a long period, yet they have invariably been returned from the manager's office. Once with carriage prepaid. Courteous notes always came, too; sometimes brief, but giving evidence that I had received consideration of some sort. There has never been an exception. And as my work grew better in successive efforts, I received a word or two of encouragement, with several times something in the way of a detailed criticism. I have all those letters carefully filed away, for I take pleasure in occasionally going through them.

I have not only submitted scripts by mail, but I have also visited New York a number of times, and, though I was accorded a personal interview with but a single manager, I have had the opportunity of meeting two or three play readers. These have been pleasant experiences, and in one case a source of great encouragement. Yet in that instance I submitted a play that I now know showed only something of promise. I have also dealt with several play brokers, and again received consideration and encouragement.

This trying of several people with one script does not necessarily imply a lack of faith in the opinions received. Rather it is a means of helping one to more correctly value his work, and it is a well-known fact that many a play, through having its faults brought to light by various people, has been corrected to a point where it was ready for production.

But what consideration I have had, bear in mind, was by virtue of no external influence whatever. Unknown, and with no letters of introduction, I have simply asked permission to submit my work, and, having presented it, the script was judged solely on its own merit. Personally I have no doubt that the majority of manuscripts (which are gotten up with care and properly submitted) are looked into, and if all are not perused in entirety it is because there is nothing to warrant that much trouble.

And during all my experience, so far, I have heard no sarcastic comment, nor have I been treated with incivility, nor yet received undue encouragement. I feel I have had only what my work entitled me to: no more, no less. I'll not deny that repeated failure was disheartening and no less keenly felt than blunt rebuff would have been, and I have once or twice been moved almost to the point of voicing a protest at the fact that no manager has seen fit to sign contracts for the production of one of my plays. A little calm thinking, however, always convinced me of the futility of such procedure. The fault lay in my work, and time given to mending it were better spent than in absurd railing at the managers.

It has been stated that the real playwright or dramatist is like any other professional, in that he is a product of study (of men as well as of technical books), practise and growth. Furthermore, no one can reasonably hope to achieve real recognition until he has mastered his craft, or whatever one might designate it. There may be exceptions, but usually there is a period of struggle during which one's work is more than apt to be a half-baked effort that justifies but scant attention. And until a finished product can be put forth, there is no particular reason for expecting much consideration merely because one strives earnestly and sincerely. Encouragement smoothes the path, of course, yet many men have achieved success in spite of a lack of it during the period of struggle.

Personally, I like to imagine myself as willing to meet every condition, and if I had never received any consideration or encouragement whatever I would continue without it, attempting to improve my output to the point where it would command attention by virtue of merit. At any rate, I frankly would rather be in my present position, not quite emerged from the ranks of the unknown, than to have had that first play of mine produced through some lucky chance and not know something of how it was done. As it is, I have, during intervals of composition, observed, studied and acquired something that I can call an equipment for playwriting, the value and necessity of which I more fully realise every day. Certainly, I never heard of anyone who achieved lasting success as a playwright without having gained such equipment in some degree and in some manner.

No play of mine has as yet been placed for production (though my last one has bright prospects), and I presume the question arises as to why I persist after several years of unrewarded effort. My greatest reason is that I love the work. The thrill that comes of having worked out a play, even though a trifle imperfect, is afforded by nothing else in the world—but my next play. And modestly I state that my ambition is that of one who would contribute something worth while to the American drama of the present and the future, and I persist because I have the utmost faith in my ability to eventually achieve what I have set my heart on. However, playwriting is at present only my avocation, my hobby. I devote my leisure to it, not forgetting to live by the way. And in this manner I expect to work until such a time arrives when I can reasonably hope for some material return from the writing of plays. Then my whole effort will be devoted to the work.

My experiences have so far been agreeable, largely, I think, because I have approached others as I would be approached. Perhaps I have been fortunate in having no unpleasant encounters. I don't know, since I have not troubled all the managers. But I do know that I have met many courteous people connected with the theater. Yet, for all that, I would no more state positively that all managers are agreeable and considerate, because those I know of have proved to be all that, than I would assert that practically all of them are hostile to the unknown writer, because some of them may perchance have so disclosed themselves.

Even when it assassinates, even when it strangles, tragedy never forgets that it wears a crown and carries a scepter.—JULES JANIN.

One of the functions of the drama is to strip life of its non-essentials, and deal with elementary motives and conditions.—RANDOLPH BARTLETT.

The theatrical manager hears the guffaw that follows the removal of a chair from under the man who is about to sit down, and he assumes that that is what the public likes.—ISRAEL ZANGWILL.

The theater in general is nothing but the place for the development of the human will, attacking the obstacles opposed to it by destiny, fortune, or circumstances.—BRUNETIERE.

MADAME CRITIC

THE first performance of "Madame Moselle" served to accentuate an insinuating rumor that the theatrical season has reached its legitimate and musical end. There is a psychological moment even for musical comedies, and "Madame Moselle" was presented at a time which should have been psychological but wasn't. Some of our best critics approved the production as bright, clean, entertaining, and applied a few other adjectives which, however, did not hint at that certain something as difficult of defining as the word temperamental, but which may be vaguely comprehended under the classification of ginger, punch, snap.

In the first place, the well-meaning friend of the management might have applied his cheap wit as to the title to better advantage elsewhere. "Madame Moselle" labored under difficulties, even before the curtain went up. If there is anything the average New Yorker dislikes it is an attempt to mystify him by means of the programme. He couldn't quite solve the problem offered by "Madame Moselle." There is nothing like being prepared for the laughs when they come. Any beginner in French who attends a performance of a French play, and has to depend upon others to extract the humor of the lines at the proper time, can testify to this. No one knew whether "Madame Moselle" was intended as an advertisement for a wine, or whether it was supposed to puzzle one in a selection between Madame Moselle, the mother, and Mlle. Moselle, the daughter, in the comedy. At any rate, the audience was in no mood to figure it out.

The critics gave the subject a thought or two of a frothy introduction to their judgments published the next day. To tell the truth, I doubt if any one has yet solved the pun. Everyone seemed so bored and so warm in his evening clothes.

If I were the manager of a warm-weather production, I would mail invitations to prospective male patrons, requesting them to leave their broadcloth apparel to the tender mercy of enterprising moths and to convey a great favor by attending the performance in seersucker, or grass cloth, or any other fabric which would insure the best possible disposition with which to listen to a new production costing thousands of dollars and a terrific nerve strain for everyone.

How can a man who issues forth on a hot night, attired in broadcloth, and carrying an overcoat over his arm, depend upon a straw hat to preserve an equable body temperature? Impossible. No matter how cool the theater may be, the play will have to be twice as interesting as ordinarily, and the players will have to work twice as hard to get over.

The moisture which gathers on one's noble brow on a hot night seems to constitute itself into a non-conductor of hits.

"Madame Moselle" brought two people into the spotlight who have been there often before, but never have they met with less approval than in this play, and for different reasons. I refer to Octavia Broske and Ralph Hers. What was the matter, you ask?

When I spoke of Ethel Barrymore's avoirdupois, last week, I had no idea that Miss Broske had evidently selected a sweet-fed, Turkish beauty for her standard in weights and measures. But, alas! Perhaps the Oriental character she portrayed in "Oh, Oh, Delphine" unconsciously influenced her in acquiring added weight. At any rate, when she made her appearance at the Shubert in "Madame Moselle," few knew her identity. I, myself, in common with everyone who saw "Delphine," had thought her unusually beautiful, both as to face and figure. Miss Broske possesses a radiant smile, and a charming personality, which won out despite her handicap of adipose tissue. But when I heard and read the comments on her *flesh* (I believe that is the polite term), I realized that the Oriental standard will never be accepted in America.

The race horse model is the correct one. The skin-and-bone effect is far preferable to the other extreme. Surely, our actresses should give heed to this and profit thereby. The public demands that its favorites keep trim and svelte—that is, unless they go into character work for the rest of life. It doesn't matter, then. The fatter, the funnier. And they may be just as popular fat as slim, but they can't pose as beauties any longer.

For her own sake, I do hope Miss Broske will lose no time in running around the Reservoir on hot mornings. She could never call Carpets with her present measurements.

No one could possibly find fault with Mr. Hers on the ground that he had become so stout as to be unrecognizable. Not a bit of it. He hasn't changed a particle, unless, to be exact, it might be that he has suffered the loss of a hair or two more. Perhaps in his case it would prove beneficial to his art if he had acquired a few pounds. Fat men usually manage to be funny, and candor compels the statement that in "Madame Moselle" Mr. Hers is not even amusing. He worked hard, too. He resorted to all his familiar tricks to land another hit similar to that in "Madame Sherry," but they didn't register above the *fairly amusing* mark. The remedy for Mr. Hers will be found in a new set of personalities.

We are tired of watching him shake his head and sputter out some words as if he were trying to swim over a big wave, and we are tired of the annual expression in imitation of "How peculiar," which he constantly employs in a fashion of a musical leit-motif to bring him off and on the stage. Has he exhausted his versatility as a musical comedy comedian? Then a role or two in the legitimate might afford him a clearer view. They tell me he was formerly an excellent comedy actor.

I heard a story about Edmund Breese, which illustrates the fact that vaudeville has its dangers as well as compensations.

It happened in Chicago. Mr. Breese was appearing in a dramatic sketch, in which he had made a hit.

DR. GEORG BRANDES,
To Lecture in English at the Comedy Theater June 7.

Everything had gone smoothly, when suddenly, at one performance the actor began to behave in a peculiar manner. Those who stood watching him in the wings wondered.

Mr. Breese did not forget his lines, but occasionally he might be seen clenching his fists, muttering between closed teeth. He was evidently wildly excited about something. His eyes flashed angrily in the direction of the boxes on the right side.

As soon as the curtain fell, he said: "Somebody, go quick. Stop him. Get him. He's trying to kill me. Up there in the box."

His hearers listened in amazement. There was only one conclusion to be reached. The actor had apparently gone mad. Yet he was sane enough to have gone through with his lines, and the audience did not suspect.

"Send for the manager," he ordered. "Don't you see that man up there in the box? You must get him before he leaves the theater." Then he noticed the expressions on the faces about him. "No, I'm not mad," he said. "That fellow has copied over word of this sketch, and he'll kill it by putting on another one just like it. Send for the manager. He must be stopped."

The manager investigated the matter and discovered that Mr. Breese's suspicions were correct. The man in the box had taken down every word of the play in stenographic notes. When questioned he declared that he did so in order to assist a friend who wanted to know just how to write a sketch, and the explanation was plausible enough to be accepted, although Mr. Breese insists that he didn't believe a word of it. By way of precaution the man in the box was required to surrender his copy of the playlet.

MADAME CRITIC.

AN AUTHOR AT HIS OWN PLAY

(*From "The True Adventures of a Play" by Louis Evans Shipman.*)

The theater was filled with a typical ironical American audience, that curious, good-humored, responsive, unintelligent conglomeration, that night after night fills our playhouses by the thousands. Night after night, year in and year out, these thousands pay more money for their playgoing than all the other theatergoing people in the world together. And when one has stated this characteristic, all-embracing statistic, one has exhausted the superlative commendatory. For, in the last bitter analysis, it is this huge, crude, inchoate mass of theatergoers, scattered continent wide, that is in great part responsible for the present low estate of everything connected with our drama: the hideous, uncomfortable theaters; the ignorant, illiterate, commercial management; the ill-trained actors, the worse-trained authors; the whole scum of our raw, unbeautiful, inartistic conditions is attributable to no other cause. But the very size and stubbornness of this unwieldy mob, with its gleams of intelligence, its quick and ingenuous sympathies, its rare intuitions and its eagerness to be amused, make the fight against it, and even the numerous defeats, inspiring to all those, and they are not yet many, though steadily increasing in numbers, for whom a play is not merely a feeble, vapid "show," but a transcript and criticism of life, be it cast in the whimsical, gay form of fantasy and farce, or in the more orderly, more closely reasoned form of comedy and tragedy.

Having been diverted by "tweedledum," I now return to my position near the "tweedledee," and the memory of my tremors. The recollection of them comes back to me with more force than my impression of the performance. How I shivered, and went cold and hot at the thinness and banality of the humor! What gratitude filled me at the ease and nonchalance with which Mr. Henry Miller, a very handsome, gracious figure in his scarlet and white, glided over the slender, tenuous situations, and, as the whimsical, purple-faced, spluttering figure, irresistibly comic before he uttered a line, of Gregory, in the hands of that delicate little comedian Fred. Thorne. In fact, almost every feeling, including the shame at my own part in the performance, was swallowed up in the feeling of indebtedness I had to the whole company, for their patience, good nature, and skill, in handling the meager material that was given them. I was conscious, too, of how the whole had been built up, extended, elaborated, rounded into shape by careful and simple stage management.

So that it was a chastened and rather humble author who presented himself, after the final curtain, at the door of Miller's dressing-room. He was beaming as he grasped my hand. "It was fine, my boy; eleven hundred dollars in the house. And they took it like candy!"

BOX-OFFICE RECEIPTS IN PARIS

What does Paris spend on theatrical amusements? The annual statement for 1913 has just been issued. The grand total of $13,680,474, which does not include the returns from the several open-air fairs nor the ten per cent. tax levied by the State as "rights of the poor," is distributed as follows:

Theaters	$7,[illegible]
Concerts and *café* concerts	[illegible]
Music halls	[illegible]
Circuses, skating rinks	[illegible]
Dance halls	[illegible]
Museums, etc.	[illegible]
Motion picture shows	[illegible]
Concerts	1,[illegible]

The Opera alone made $606,800, the Opera-Comique $560,800, and the Comédie-Française $420,000.

The Châtelet, Variétés, Porte-Saint-Martin, and Gaîté theaters went over the $300,000 mark. The Sarah-Bernhardt, Champs-Elysées, Palais Royal, Vaudeville, Gymnase, and Antoine theaters all made over $200,000. The Apollo, Renaissance, Odéon, Bouffes-Parisiens, Réjane, and Athénée from $150,000 to $150,000.

La Cigale tops the list of concert halls with receipts of almost $200,000.

Music halls were exceptionally prosperous in 1913. The Folies-Bergère drew $400,000; the Alhambra, $340,000; Olympia, $278,000; the good old Moulin-Rouge, $231,000, and the Marigny about the same.

The dance halls did pretty well, thanks to the tango, maxixe and other giddy whirls. The Tabarin took in $60,000, the Moulin-Rouge $45,000, the Bullier $27,000, and the jolly Moulin de la Galette $24,000.

Moving picture exhibitors rub their hands joyfully these days. The huge Hippodrome attracted $[illegible] to its box-office, the Pathé-Palace $181,000, the Tivoli $140,000, and the Omnia-Variétés $133,000.

Common sense, sagacity, justice of perception, openness to ideas, susceptibility to beauty, [illegible] information—these qualities constitute the critic, and whoever possesses and exercises them is a critic, whatever else he may be.—J. A. SYMONDS.

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LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

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BIASED PRESS DISPATCHES

THE London correspondents of American papers are an eclectic set of pseudo-immortals who foregather at the Savage Club to dine, exchange ideas and shape the destiny of nations.

They send over only such news, or such of their own views and opinions, as they desire the great American reading public to digest. Ere this, bitter expression has from time to time found vent in various prints independent of the daily newspapers regarding the partisan foreign news on which the American public is spoon-fed by the London correspondents, without in the least disturbing the conscience of American editors.

Not only is the political news tinged with partisan bias by these convivial correspondents, so that readers over here get only one-sided versions of international issues, but the theatrical news cabled over from London is apparently influenced by personal relations between correspondents and managers.

If for any reason a correspondent entertains a grievance against a producer, a playwright or an actor, the attraction is represented as a hideous failure, in the London dispatches. If in addition to all this the play happens to be an American play, it is sure to receive a scathing obituary notice.

Lest it be thought that this is an extreme view, we call attention to the treatment accorded Mr. THOMAS W. BROADHURST'S Biblical play, "The Holy City." The London special dispatches in the *Times* asserted that the play found scant favor among the critics, who pronounced it "a sickly pseudo-romance," a "jumble of stale texts" and "shallow jargon with unutterable bathos."

The author, Mr. BROADHURST, who resides in New York, in reply wrote a letter to the *Times* to protest against this obvious perversion of the truth. He says:

> So far from "The Holy City" finding "scant favor among the critics" the reverse was the case. The reviews of the London morning papers were, on the whole, distinctly favorable. They range from the unstinted praise of the *Express*, which your correspondent failed to quote, to the roast in the *Chronicle*, from which all the excerpts quoted by your correspondent are taken. They are not, as the wording of his dispatch is intended to convey, the expressions of different critics.

It is a serious matter to wilfully distort the truth about a play, or should be so considered; though precious little regard is entertained by the majority of critics for the rights of a dramatic author. Mr. BROADHURST says that he was at first inclined to pass the matter over, but declares that he has "had this article thrown at him from so many sources and at so many different times that he must ask the paper to counteract the false idea it has created."

Aside from any ethical consideration, it is a question whether such deliberate falsification does not render the paper liable for damages.

FEMININE TYPES

THE Women's National Theater Club, at a meeting held at the Hotel Astor recently, denounced "the pale sisters of a hundred years ago" depicted on the stage, and declared for modern women, real women, incarnations of feminism. Too long have they permitted men playwrights, men managers and men-directed actors to stage antiquated specimens of the erstwhile "weaker sex."

Of course, brutal man has had his way too long, and has presented his conception of woman as he sees and likes her, regardless of what his sisters thought about her. But the women writers have not done much better.

Jane Eyre might be described as one of the past-century palefaces; and, in truth, the women authors have been rather non-committal as to their heroines, except to make them as appealing to men as possible. On the other hand, some famous authors of the sterner sex have not been afraid to inject a strain of strenuous "feminism" into theirs.

Witness Lady Macbeth; even the gentle Juliet, who insisted on getting the Romeo she wanted when she wanted him; witness THACKERAY'S Becky Sharp, who certainly was not a pale-faced woman of the past century; and witness Madame Bovary of FLAUBERT; another woman with a mind of her own.

We do not pretend to judge in what classification they would place Mlle. Gautier, commonly known as Camille; and perhaps GOETHE'S Marguerite might come within the category of the pale-face. But against the few exceptions to be charged up to the genus man, there is a predominant number of strenuous women owing their being to the sterner sex, who should fairly meet the plans and specifications of our critical feministes.

SCHILLER created the woman on horseback in his Maid of Orleans, and gave us two other energetic figures in MARY STUART and Queen ELIZABETH. Nor is there anything very shrinking or pallid about the ancient Medea. The rule runs to the contrary, we are inclined to think; and our fair sisters must have overlooked Hedda Gabler, Rebecca West and one or two other women of IBSEN when they rashly charged man with perverting their ideal of the sex.

But what will they say when they read Dr. BRANDES'S statement, made when that eminent philosopher and critic stepped on American soil, about two weeks ago, and declared woman suffrage would put the world back a hundred years.

"You will notice if you go to church that on the average there will be ten women to one man," said he, "and that means government by the clergy, who are against progress."

THE BLESSINGS OF HOME

Editor DRAMATIC MIRROR:

SIR.—Permit me to thank you for the pleasure you afforded in your editorial, "The Summer Stock Season," in last week's MIRROR. It is so splendid to read an appreciation of the days men and women my work as press-agent has brought me in contact with during the past three years.

I have recently been aware of a certain sense of superiority exhaled from young chaps and girls of little stage training, in their estimate of the stock player, even though they themselves are for the Summer glad to be counted among these "stock actors."

Their constant plaint is that stock is cheap, and that "productions" are, and should be, the aim of each player. Don't you think there is a chance in this attitude? I have grown to love the real player, the man or woman who does his work because it is there to be done, the sort of people who know the means of "Get's day when it is done," because they have done their share in that day's demand. In this class is the stock actor.

But along comes the fellow from the East, heavily heralded as just having closed in "_____," now playing Broadway, and because he is content to accept a small part in a production in New York, where doubtless the leading people are erstwhile stock players, he feels qualified to sort of look down upon the Summer players. Deliver me from "the production man"—the chap who stems out of his bath into his walking-stick, and whose big ambition is to gracefully drape himself upon the step of one of New York's theatrical clubs, and look bored!

You speak of the chances for making friends and establishing a home while in stock. What a blessed insight you have into what we all need most. Home, and a wife, or a husband, and may be a baby or two—that's bringing the stage to something like what is most needed by both men and women. You see I've been married to an actor for six years, and it is not strange that I should appreciate the chumminess and contentment of really having my man-dear with me for weeks at a time instead of being separated most of every season.

So here's to the home-actor, to the rational actor, to the stock actor!

With every good wish, believe me,

Yours truthfully,
GRACE WYNDHAM-VAIL.

IMPERIAL HOTEL, ATLANTA, GA., May 19.

WILLIAM JOSSEY NOT BLIND

Editor DRAMATIC MIRROR:

DEAR SIR.—I desire to correct a statement made in your valuable paper of late issue concerning a stroke of paralysis which resulted in the loss of my eyesight. This is supposed to have occurred in Texas. As a matter of fact, I did have a slight stroke, which occurred in Long Beach, Cal., where I was just finishing my scenario of "St. Elmo" for the Italian Company. However, the statement that I am blind is entirely without foundation, as I am writing this myself.

I desire to give thanks to all my friends who, after hearing of my supposed plight, came loyally forward with offers of assistance, which I am thankful to say was not needed.

By publishing this you will greatly oblige

Yours very truly,
WILLIAM JOSSEY.

SAN DIEGO, CAL., May 21.

T. F. REDWOOD, New York.—William T. Hodge played the leading role in "The Man From Home," at the Harlem Opera House, this season.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

J. A. PRINCE, Denver.—A production of your play by a stock company can only prove of advantage to you, and will not injure the play. It carries with it copyright protection. Besides, it gives you the opportunity to invite managers and agents to view it. Its successful production can only help you in marketing it.

SUBSCRIBER.—Marie Löhr was born July 28, 1890, at Sydney, Australia, and made her first appearance in that city at the age of four in a drama called "The World Against Her." Her mother was Kate Bishop, a well-known actress. She is popular in London, and has appeared in several plays made known here by Miss Billie Burke, Nazimova, and others, among them "Mind-the-Paint Girl," "The Marionettes," "The Darling of the Gods," etc.

F. W. GAUSS, New Britain.—Marguerite Skirvin is the daughter of a wealthy citizen of Oklahoma City, which latter is her home town. She was a student at the National Park Seminary. In choosing a stage career she outwitted her father, who was opposed to it, so the story goes. Less than two years ago she first appeared in the role of Kathleen Llewellen in "Excuse Me," and was transferred from this, by Henry W. Savage, to "What Ails You?" in which she created Betsy Blake. Since then Miss Skirvin has played leads in Keith's Theater Stock company in Providence, R. I., and the following season was leading woman with Julian Eltinge in "The Fascinating Widow," her last engagement before joining the stock company in New Britain. Miss Skirvin also enjoys an enviable reputation as a writer. Biographical reference books are "Who's Who in the Theater," published by Sir Isaac Pitman and Sons, Ltd., London, and "Who's Who in Music and Drama," H. and P. Hanaford, Publishers, 1402 Broadway, New York.

J. DE ARGUARENA, Monddsir, Angouleme.—1. The last cast of "The Light That Failed," presented here by Sir Forbes-Robertson, was the following: Dick Heldar, J. F. Robertson; Leone Cassavetti, Percy Rhodes; Morton MacKenzie, Montague Rutherford; James Vickery, S. A. Cookson; G. B. Deenes, Eric Adeney; F. Cecil Vincent, Walter Ringham; Phil Raynor, Robert Atkins; Belton, S. T. Pearce; a young man, George Hayes; Maisie, Gertrude Elliott; Bessie Brooks, Maud Buchanan; the red-haired girl, Adeline Bourne; Mrs. Haynes, Nannie Griffin; a model, Joan Tuckett; a French bonne, Blanchette Grand. 2. George Fleming dramatised the Kipling story. The play opens with a prologue, showing Dick Heldar in his tent in the Soudan, suffering from a saber cut across the eye, but on tearing away the bandage, he discovers that his sight is not totally destroyed. He sees Bessie Brooks, a girl from the street, and engages her to pose for a painting of "Melancholia." In the second act Torpenbow becomes infatuated with Bessie, and Dick, to prevent an entanglement of his friend with a common girl, discharges her. Stung to the quick she partly destroys the painting. Meantime, Dick has lost his heart to Maisie, who plainly tells him he need not hope to win her, as she must push on to the goal by her ambition as an artist. Dick frankly tells her she will not attain it. Maisie and the red-haired girl drop in and find Dick in an intoxicated condition. Overcome by his passion for Maisie, he seizes and kisses her, despite herself. He regrets his action a moment later. While in the act of writing an apology the long dreaded blindness overtakes him. He struggles in vain to see pen and paper, and gives way to grief and despair. The third act opens in a little cottage on the outskirts of Paris, where Maisie and her companion are living. Tarpenbow appears and gently breaks the news of Dick's blindness. Maisie, in a passionate burst of weeping, tells of her love for Dick. Tarpenbow conveys this fact to his friend. The last scene shows Dick in his studio. He has offered to engage Bessie as housekeeper. From her own lips he learns of her destruction of his picture and he shows her the door. Maisie appears and the two are united in a heart-gripping scene. We do not know the ending of the other version, if there is such a one. Rudyard Kipling's address is London.

Personal

KLAW.—Marc Klaw has returned from a two months' trip abroad. Part of the time the manager spent motoring in Northern Africa and Southern France. He visited Algiers and Tunis, and on his return looked in at Monte Carlo where he chanced to win $800. The London newspapers magnified it

MISS ALICE BROWN,
Who Won the Ames $10,000 Prize with Her Play, "Children of Earth."

to $50,000. This naturally brought upon Mr. Klaw on his arrival at the British metropolis an avalanche of letters from mendicants of various classes. Some merely asked for small loans, others for donations to charities, and one man asked as a special favor, the system that he had employed to beat the bank.

ROLLER.—Miss Olga Roller, who appeared in the original production of "Madame Moselle," and whose great personal charm and beauty contributed largely to the success of the piece in Chicago, resumed her place in the title role at the Shubert Theater, Monday, May 25, having been prevented by illness from playing the role on the opening night. Miss Roller is an exceptionally gifted singer and actress.

SIMONE.—The French law, which compels a divorced woman to abandon her former husband's name after the lapse of a certain period of time following decree of divorce, under penalty of a fine if used thereafter, made it necessary for Madame Simone, the French actress, to drop the name of Le Bargy. Madame Simone-Le Bargy argued that she wished to continue this name for commercial reasons. M. Charles-Le Bargy, of the Comédie Francaise, brought an action in the courts to prevent his former wife from using this name, which is his by adoption only. He won the case. Madame Simone is now the wife of Claude Casimir-Perrier.

MAXIMS OF THE STAGE

Seeing Kean act was reading Shakespeare by flashes of lightning.—COLERIDGE.

Art has nothing to do, directly or indirectly, with morality.—COL. ROBERT INGERSOLL.

In literature and art, as in nature, a type is only an ideal.—BRUNETIERE.

It is not vice in its insolence that makes a play immoral, but lack of lessons in morality.—BEAUMARCHAIS.

The stage is the field for the orator as well as the comedian.—ROSCIUS.

A passion for dramatic art is inherent in the nature of man.—EDWIN FORREST.

The stage is a grand and serious thing. It has a national mission, a social mission, a human mission.—VICTOR HUGO.

Melodrama is made up of heart throbs. Comedy is a gentle way of arousing the emotions. I think that the real play should be a mixture of both. There should be comedy scenes in melodrama and tragic scenes in comedy.—PIERRE BENTON.

ENGLISH VS. AMERICAN PLAYS

(*S. Morgan-Powell in Montreal Star.*)

THE MIRROR pins its faith, however, seemingly, to the fact that certain American plays have found favor in London. I would not be inclined to accept that as any proof. London is big enough, and contains sufficiently numerous interests, to provide support for a certain time to practically any sort of theatrical entertainment—and it does so.

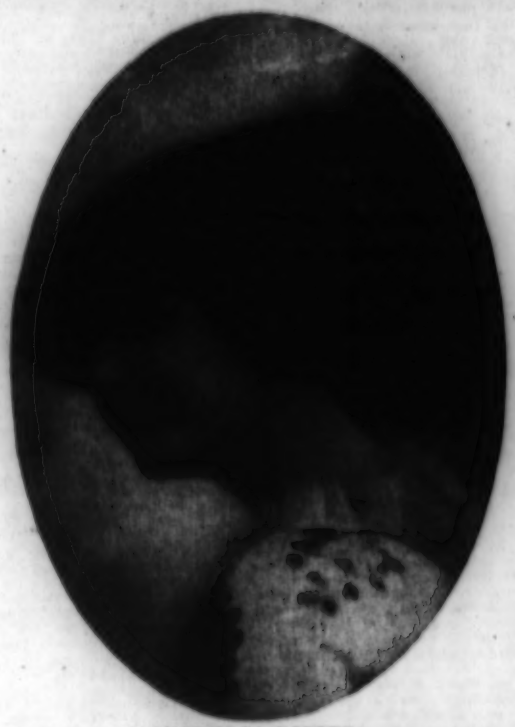
The success or the failure of an American production in London is not to be taken, necessarily, as a certificate of that production's merit or demerits. It is only necessary to recall the fate that befell the Sothern and Marlowe production of Hauptmann's "Sunken Bell" to realise that.

However, with the actual letter of the discussion I am not so much concerned. It is possible that there have been more dramas worth seeing produced in the United States during the past five years than THE MIRROR enumerates. If there have not been more than Canada has seen, the output has been barren.

So far as I am aware, there has not been produced a single play of the quality of Masefield's "Nan," or "The Silver Box," or "Hindle Wakes," or "Fanny's First Play"—to name four English plays we have had here within a couple of years. ("Milestones" is an international production, so I do not include it.) Certainly none of the plays mentioned by THE MIRROR will measure up to any one of these English productions.

I said the American companies sent to Canada were, as a rule, inferior companies. I do not understand THE MIRROR to question that assertion. We have been assured, time after time, that we were to see "the original New York company," and we have seen a company which contained sometimes two, sometimes one, and very often none, of the original New York cast. We have been "fed up" with second-rate casts and second-rate productions until we are sick and tired of them. And the plays that have been sent to us have been, on the whole, very poor, though there have been some which, as THE MIRROR points out, we have praised. In general, however, it has been necessary to exercise a great deal of patience and endurance.

If THE MIRROR can exercise its influence with New York producers to convince them that Canada wants their best, and will gladly support their best, but that Canada does not want, and will no longer endure, being made the dumping ground for their second-rate dramatic productions, THE MIRROR will be



MISS OLGA ROLLER,
Popular Actress Who Resumed Her Original Part in "Madame Moselle."

doing not only Canada, but the producers themselves, a favor.

I have argued in season and out of season in favor of all-English plays for Canada, because Canada's experience of such plays has been that, on the average, they are much superior to what the United States has sent us.

Art has no nationality; but so far we have been getting an unpleasantly strong impression that the American type of play and player, judging from the samples that visit us, is not as good as we want. It is up to the United States to eliminate that impression "right away."

POPULAR MANAGERS

Among the popular managers of the New England section, a word is appropriate in this column in regard to Mr. W. T. Davis, manager of the Davis Theater at Norwich, Conn. Mr. Davis is a successful as well as progressive manager, and enjoys a widespread reputation for ability and geniality in the vaudeville and motion picture field of New England.

W. T. DAVIS,
Manager Davis Theater, Norwich, Conn.

Besides conducting a house at Norwich, he manages theaters at Pawtucket and Woonsocket, R. I., and at New London, Conn.

MAUDE ADAMS'S MOTHER

(*From the Louisville Courier-Journal.*)

Reams of book, magazine, and newspaper space have been used in efforts to present to the public some idea of Maude Adams, the woman; but the result always has been just what the public has known before—an idea of Maude Adams, the actress. No person in the public eye ever has concealed her real personality with the success of Miss Adams.

At last her life story is to be written with the authoritativeness of an autobiography. The *Green Book Magazine* for June begins the publication of "The Life Story of Maude Adams and Her Mother," written by Annie Adams Kiskadden, the mother. The story is to continue through several issues of the magazine.

The story begins not with the life of Maude Adams, but with the life of the mother. The reader will get to know Miss Adams through the intimate account of her life from its beginning, but he may also trace the source of her genius in the story of her ancestry.

Mrs. Kiskadden was the daughter of Mormons who followed Brigham Young across the Continent and aided in the founding of Salt Lake City and the erection of the temples and the still marvelous theater in the city in the desert. The story gives illuminating side lights on the character of Young and his fondness for the theater and its people.

Theatergoers of to-day may be rather amazed to find how great a star was Maude Adams's mother. She was almost an "infant prodigy," for she went on the stage at a time when most girls are at their school books, and won recognition as the leading actress of the West in almost no time. Then as Maude grew, Annie Adams Kiskadden had to choose between success for herself and training Maude for success.

"My way was open for me," she says. "One path led to what I believed was success for myself; the other led to happiness for my child. There was a time when I believed that when I had Maude 'raised' it would not be too late for me. But I found, as mothers always find, that a daughter—or a son—is never 'raised'. And as Maude grew and I realized her great possibilities, I determined that it should not be the same with her."

When a comedy of mine is performed, it is nothing to me that the spectators laugh—any fool can make an audience laugh. I want to see how many of them, laughing or grave, have tears in their eyes.—GEORGE BERNARD SHAW.

ON THE RIALTO

Mr. John Glendinning seems to have struck a precious lead in England with Edward H. Rose's play, "The Rosary." He has two companies out in the play.

"Michael," the Irish terrier that has played in the support of Laurette Taylor in "Peg o' My Heart" almost as long as Miss Taylor, is as successful as Julian Eltinge in sex-impersonation, for few people have been aware of the fact that "Michael" would be more consistently dubbed "Bridget." There was one other historic case of the kind, when a dachshund responding to the name of "Julia," substituted in the part of Nebuchadnezzar in "The Toymaker of Nuremberg."

Al. H. Woods is a brave man. He is going to invade London and supply the English with American comedies, whether they like our humor or not. Woods says that they are gradually acquiring the taste. He judges by the success of "Potash and Perlmutter" and "Broadway Jones." A year ago he was just as enthusiastic over his intention to invade Berlin; and he did. He was going to show the Berliners some real moving pictures. The experiment cost him $130,000, and the Berliners are not converted yet. The Londoners have taken "Potash and Perlmutter" and "Broadway Jones," not because of any species of humor inherent in them, but because the comedies deal with universal characters. They are standards, not lay figures.

Something definite regarding the plans of Mr. E. H. Sothern and Miss Julia Marlowe developed last week on the eve of their departure for Europe, May 26, aboard the *Mauretania*. The announcement was made that they would spend a year abroad, principally in London, and return to enter upon their joint farewell tour after a complete rest. Miss Marlowe is greatly improved and hopes are entertained that she will have completely recovered before returning to the United States. The plays which will constitute the repertoire are "Hamlet," "Romeo and Juliet," "Macbeth," "As You Like It," "The Taming of the Shrew," and "The Merchant of Venice." Mr. and Mrs. Sothern will spend the Summer in England and the Winter in the South of France.

Pericka Boros, actress and writer, is richer in an experience that should also have furnished the fair litterateur with local color for an interesting story. And it was all brought about through her devotion to "Imp," a little French poodle, the apple of Miss Boros's eye. A policeman charged that "Imp" was running loose in Riverside Park and that its owner was walking on the grass. Magistrate Herbert, of the Night Court, exonerated Miss Boros on these points; but the bluecoat had a more serious complaint against the actress. He accused her of using threatening language. Now what threat could Miss Boros have buried at this guardian of the greensward? Was it that she would have him reduced in numbers, or have his buttons cut off? She told him she was a friend of the Mayor and that she knew the Police Commissioner. And yet he did not tremble, but arrested her, and Miss Boros learned what a ride in the patrol wagon with a negress is like; how it feels to be put in a cell with a drunken woman, compelled to listen to foul language, and to be denied a drink of water, with the thermometer soaring toward the 90s. That Miss Boros, under these conditions, should escape hysterics is expecting too much from an emotional actress, and when the lady lays her case before Police Commissioner Woods, as she promised she would, the rank and file of the department should come in for a few new and highly necessary injunctions.

"FOLLIES OF 1914"

In Two Acts and Eight Scenes. Book and Lyrics by George V. Hobart. Music by Raymond Hubbell. Additional Lyrics by Gene Buck. Special Numbers by David Stamper. Staged by Leon Errol. Produced by F. Ziegfeld, Jr., New Amsterdam Theater, June 1.

Satan ..... Vera Michelena
Nesima ..... Anna Pennington
Israfel ..... Gertrude Vanderbilt
Salamander ..... George McKay
September Morn ..... Ray Laurel
Mr. Holdgate ..... Addison Tozer
Clarence Rogers ..... J. Bernard Dyllyn
Jennings E. Bran ..... Arthur Deagon
Peter Percible ..... Henry Lutz
Sal Hepatica ..... Dorothy Mowell
Geraldine ..... May Leslie
The Spirit of the Tango ..... Gladys Feldman
The Chicken ..... Anna Pennington
Joe King ..... Ed. Wynn
The Executioner ..... William Gramlaw
Satan's Royal Chef ..... Arthur Deagon
Onyx ..... Bert Williams
A. Bunn ..... Leon Errol
Miss Minus ..... Louise Meyers
Lord Pimlington ..... H. Merrin Hieres
Ella Gould
Herbert Clifton
Tanagrists: Rita Gould, Ethel Lewis, Hilda Hirsch, Freda Hirsch, May Carmen, Vivian Rogers, Rose Wertz, Bessie Gros, and Jean Barnevle.

If the welcome given by Monday night's audience to the eighth edition of Ziegfeld's "Follies" is any criterion of popularity, Mr. Ziegfeld has solved successfully "what the public wants"—in the Summer time. New York tires quickly of its institutions (and who dares say the "Follies" is not an institution), but if the standard of this year's entertainment is kept up, New York will never suffer from "too much Follies." Those responsible for this year's output have reason to be congratulated. They have devised a gorgeous, dazzling, amusing entertainment without repeating themselves to any appreciable extent. And not to repeat one's self in cementing together the various follies of the year is as difficult and dolorous a task as we can imagine.

Of course, all the color and pomp, all the variety and novelty, all the kaleidoscope of brilliant features that characterize a Ziegfeld show are there. The staging is gorgeous, the dancing is unique, and there is an array of names to conjure with that includes Bert Williams, Leon Errol, Vera Michelena, Louise Meyers, Arthur Deagon, and Anna Pennington. And, by the way, where has Miss Pennington been hiding her talent all these years? Her eccentric dance in which she combined exceptional litheness and grace and evident enjoyment in her work, was one of the best features of the evening. The beauty chorus was in evidence, too, to prove to a skeptical public that press agents do not at all times overstep the bounds of veracity. The music, however, was without distinction. Mr. Hubbell's score and the interpolated numbers of Messrs. Buck and Stamper were not easily distinguishable from the ragtime vintage of the last ten years. One number, "Pupsy," a somewhat soothing strain, gave Miss Michelena an opportunity to use her voice to good advantage. Throughout the performance she was an enchanting vision. She was most stunning in the alluring and picturesque costume of Satan, though she did upset the traditions of the lower regions in appearing in black.

Perhaps the best feature of the evening was the superb staging. From the reception hall in Hell, the first scene, to a cocoanut grove at Palm Beach, upon which the final curtain fell, we continually feasted our eyes upon a succession of beautiful settings. Complete novelties were achieved by a scene of Fifth Avenue and Forty-second Street after a severe snowstorm, and a scene of a skyscraper in course of construction. This latter scene furnished Leon Errol and Bert Williams with an amusing dialogue upon the elements of danger existing in working on the 1313th story.

The eight scenes were intertwined about an exceedingly slender plot thread—a thread which was unwound from a spool of burlesque upon eugenics. W. J. Bryan and his dove of peace, and that ultra-modern product, the "chicken," to be wound in the end upon the spool of satire of the modern dances. Occasionally the thread became tangled in ragtime interpolations of the futurist spirit and the inevitable inanity about "gay old Broadway."

Leon Errol offered his grotesque and humorous impersonation of a "jag." Undoubtedly the greatest laughter of the evening came when he, reeling about a tango teacher's studio, was mistaken for the teacher by the "eleven o'clock class" of eight girls and is copied in every reel and gesture by the girls in his attempts to gain equilibrium. Mr. Errol also scored in a humorous burlesque of the tango with Stella Chatelaine.

Bert Williams, as usual, was inimitable. He sang many songs in his accustomed solemn style, one of which bore for its unique title "The Man Who Wrote the Vampire Surely Knew My Wife." George McKay, late of the varieties, danced with considerable agility. Rita Gould and Louise Meyers received enthusiastic receptions and each had two popular numbers to her credit. Arthur Deagon worked hard and achieved notable results in his impersonations of Bryan and Roosevelt.

Among the features was the military finale of the first act, in which an effect was obtained of the Revolutionary Army marching down a hill behind Washington and other generals of the war, Miss Michelena leading the full chorus; a dancing contest in the cocoanut grove at Palm Beach with an ensemble of graceful contestants alluringly costumed in orange and white, lending vivacity and color; and a laughable travesty upon golf by Leon Errol as the golfist and Bert Williams as the caddy.

"LE BOURGEOIS GENTILHOMME"

"Le Bourgeois Gentilhomme," by Molière and Translated by Curtis Hidden Page. Presented by the Henry Irving Dramatic Society of the Stuyvesant High School and the Ellen Terry Dramatic Society of the Washington Irving High School, Municipal Theater, Washington Irving High School, May 22 and 23. The cast:

A Music Master ..... Albert Bentel
A Dancing Mistress ..... Celia Rosenberg
Jourdain ..... Bryan M. Battey
A Fencing Master ..... Edwin J. Prieth
A Philosophy Master ..... Alfred Bergren
A Master Tailor ..... Emanuel Jacobson
Nicole ..... May E. Putraw
Madame Jourdain ..... Jeanie Auerbach
Dorante ..... Benjamin Baxen
Cleonte ..... Harold Hausman
Covielle ..... Newton E. Kurtz
Lucille ..... Bessie Richmond
Dorimene ..... Valeria Repadre
Journeymen Tailors ..... Arthur Lunzen, Benjamin Moscowitz, Herman Wanz, Herman Newton

For the city high schools to present the classic dramas is most commendable. It cannot fail to cultivate and develop a taste among the students for the best in the theater, as well as to possibly reveal latent histrionic ability.

The dramatic societies of the Stuyvesant and Washington Irving High Schools united recently in reviving Molière's "Le Bourgeois Gentilhomme." The Molière comedy is, of course, one that would tax a cast selected from the entire American stage, but the school societies did surprisingly well, considering all things.

This is particularly true of Bryan M. Battey, who played the leading role of Jourdain, the tradesman who strives to appear as of gentle blood and to secure a titled son-in-law. It is a role of unusual length and one of tremendous theatric demands.

The performance moved smoothly. Two of the student players stood out in the cast, their work showing a commendable aim to think out their roles consistently and to secure something of characterization. The players were Alfred Bergren, who depicted the master of philosophy, and Newton E. Kurtze, seen in the role of the valet, Coviella. May E. Putraw made a pretty maid, Nicole. One of the bright things of the performance was the dancing of four "interscholastic brollers," school girls in cute little ballet costumes.

The entr-acte musical programme was given by the orchestras of the two high schools. The student musicians played unusually well.

The comedy was presented under the personal direction of Mr. W. Palmer Smith, of the Stuyvesant High School.

NEW MANAGERS' ASS'N

Producers Meet to Form Union for Self-Defence—Marc Klaw Elected President

Declaring that managers generally are unfairly treated by legislatures, railroads, and labor unions, and that they believe it is time to fight back, the producing managers of New York met Saturday, May 30, at the Hotel Astor to organize themselves into a national association.

The officers elected are Marc Klaw, president; Lee Shubert, first vice-president; E. F. Albee, second vice-president; Henry W. Savage, third vice-president; Charles A. Bird, secretary; Sam Scribner, treasurer, and a Board of Governors, consisting of Messrs. A. L. Erlanger, William A. Brady, Charles Frohman, Marcus Loew, Commodore J. Stuart Blackton, of the Vitagraph Company; David Belasco, Oscar Hammerstein, E. D. Stair, William Fox, Alf. Hayman, Charles Burnham, and George Nicolai.

By-laws were drawn up by Lawyer David Gerber. Dues are regulated by the population of cities in which members are engaged in business. Cities are classified as communities of 500,000, 100,000, and 25,000. Membership is open to all engaged in the amusement business.

The Theatrical Managers' Association of New York, of which Charles Burnham is president, have confined their activities chiefly to this city, so it is generally conceded that a national organization is sorely needed. A second meeting will be held in New York on Friday.

David Manning, who played the drug fiend in film, "The Drug Terror," has signed with William A. Brady for one of his new productions next season.

The PUBLICITY MEN

In *Current Opinion* for the current month are the principal scenes taken from the script of "The Things That Count," the spread being an authoritative recognition of Leander Richardson's forceful slogan that the Laurence Eyre play is the significantly clean and wholesome play of the season.

E. H. Meredith, a Chicago press agent who works along "different" lines, having evolved a system by which he acts as press agent for an act the week that it plays Chicago, and commands $5 for that service, has been dubbed a "quack press agent" by a paper on which he was formerly employed and with which he is now at "outs."

William Bartlett Reynolds has closed his season of publicity-getting for Billie Burke in Chicago, has returned to New York, and has gone to Derry Village, N. H., there to remain until the new season begins in August, all this action within the space of a few days. Bill reports that he has just said "How do you do" to the cow, and that her joy at seeing him was something beautiful. He hopes this Summer to learn how to milk with both hands.

A souvenir programme, printed on green silk, was given to each person attending the concluding performance of "Peg o' My Heart" at the Cort Theater. Portraits of the members of the company were set around the margin. The dates of opening and closing, Dec. 30, 1912, and May 30, 1914, were set in opposition at the top, below the announcement that the 604 consecutive performances break the endurance record in this country for the past twenty-one years.

It's a popular press stunt these days of migratory managers for producers to announce each other's plans upon the return home. It lends buik and incidentally an air of prosperity to the individual lists of prospective new productions. The sport this year won the favor of Lee Shubert and Morris Gest, who were quoted as naming certain productions not acquired by them, when announcing their plans. True, they did not specify ownership of the productions in question, but they did convey the impression that they were part and parcel of the whole. 'Tis a merry world!

Catherine Lee felt the possible civic humiliation in permitting Dr. Georg Brandes, the celebrated Danish critic who is now making a visit to this country, to leave our shores without giving at least one lecture in New York, the largest city in the country, so she has engaged the Comedy Theater upon her own initiative, and arranged for the doctor to speak there June 7. This is quite an undertaking for one woman, and Miss Lee, who has already won considerable reputation as the press representative of Winthrop Ames, is to be congratulated for her courage and forethought.

James G. Peede, general manager for Tully and Buckland, Inc., has booked for his firm Guy Bates Post in "Omar, the Tentmaker," for a Summer season on the Pacific Coast, working back into the Middle West early in September, entering therefrom into the regular Winter season. The attraction will inaugurate a two weeks' engagement at the Cort Theater, San Francisco, June 14. The advance work is being done by Mr. Peede and David H. Wallace, the latter keeping twenty-five days ahead, while Mr. Peede travels two weeks in advance. The manager with the company is Harold Hevia.

Out in that Western land of opportunity Dave Wallace started out the other day to find a story that would please a certain managing editor. First he showed him a woman's page story. He didn't want that. Then some miscellany. He didn't want that. A story of the contents of Omar's jug he passed up even more quickly, and he refused to look at an alleged humorous story. At last Dave offered him a "literary" story of the discovery of the new Omar quatrains, an account which received a half-page in the New York *Times*. His only comment was, "I don't believe there was any Omar."

"Well," answered Dave, "I see where I'll have to commit a murder to get big space in this paper."

And he growled, "The last murder here got a 'stick.'"

"Then I'll have to rob the First National Bank."

"If you do," he retorted, "and get anything, and split fifty-fifty with me, maybe I'll be able to give you a little space."

But as a matter of fact, he did give Dave a big showing in the theatrical columns. His objection was to running press stuff in the news pages.

June 10th M. P. Convention Exposition NUMBER DRAMATIC MIRROR

TWO DISTINGUISHED PLAYERS LOST

Sea Tragedy Claims Laurence Irving and Mabel Hackney in "Empress of Ireland" Collision

Among those who perished in the frightful disaster of the sea last Friday morning, May 29, when the *Empress of Ireland* was rammed by the collier *Storstad* in the Gulf of St. Lawrence, was Laurence Irving, the prominent English actor, and his gifted wife, Mabel Hackney.

Mr. Irving, well known in the United States, was last seen in New York at the Comedy Theater, April, 1910, when he presented "The Three Daughters of M. Dupont," with himself in the role of M. Dupont. When the tragedy occurred he had recently closed a successful tour of the Canadian Provinces, where he had been appearing in "The Typhoon," "The Unwritten Law," and "The Importance of Being Earnest," and was returning to his home in England for rest and recreation.

Laurence Sidney Brodribb Irving, the youngest son of the late Sir Henry Irving, was born in London, Dec. 21, 1877. He was intended for the diplomatic profession, and was connected for a short time with the British Embassy at St. Petersburg. However, the world of the theater proved too fascinating, with his father's great career ever before him and he made his professional debut on the stage in August, 1901, as a member of F. R. Benson's company at the Theater Royal, Dundee, as Snug in "A Midsummer Night's Dream."

Successive prominent roles that he played before he achieved his great triumph as the original Crawshay in "Badge" in 1906 were Svengali, in "Trilby"; Peter, in his own play, "Peter the Great"; Tallien, in "Robespierre"; Junius Brutus, in "Coriolanus"; Antonio, in "The Merchant of Venice," and Lovelace, in "Richard Lovelace."

In March, 1909, he visited America and appeared at the New York Theater in March at Louis I. in "The King and the Vagabond"; and at the Hackett Theater in April as Pierre in "Incubus." He has appeared with great success in "The Lily," "The Unwritten Law," "The Typhoon," "The Pretenders," and as Iago in "Othello."

He was the author of "A Christmas Story," "Peter the Great," "Bonnie Dundee," "Richard Lovelace," "The Phoenix," and the adapter of "The Fool Hath Said in His Heart," the latter first produced by Mr. H. H. Sothern at Chicago in September, 1907. He translated "Robespierre" and "Dante" from the French of Hardon, "Les Hannetons" ("The Incubus") and "The Barber of Seville."

Mabel Hackney made her first appearance on the stage in 1895 at the St. James Theater, London, succeeding Miss Beryl Faber as Lady Clarice in "The Masqueraders." Subsequently she appeared as the Countess of Rassendyl in "The Prisoner of Zenda," as Claudia in "Mariana," as Blanche Oriel in "The Princess and the Butterfly," as Celia in "As You Like It," and as the Queen in "The Three Musketeers," with Charles Warner. She then joined Sir Henry Irving's company and appeared in repertoire with great success. In May, 1908, she appeared as Phyllis in "The Thunderbolt" with tremendous success. Miss Hackney visited America in company with her husband in 1909, appearing as Charlotte in "The Incubus," at the Hackett Theater, New York. She was seen as Julie in "The Three Daughters of M. Dupont" at the Comedy Theater in this city in April, 1910. Since 1910 she has been touring with her husband in a number of plays in which both have won notable triumphs.

Laurence Irving died trying to save his wife, is the declaration of F. E. Abbott, of Toronto, a survivor of the disaster. Mr. Abbott describes graphically the heroic efforts of Mr. Irving:

"I met Mr. Irving first in the passageway and he said calmly, 'Is the boat going down?' I said that it looked like it.

"'Dearie,' Irving then said to his wife, 'hurry; there is no time to lose.'

"Mrs. Irving then began to cry, and as the actor reached for a life belt the boat suddenly lurched forward and he was thrown against the door of his cabin. His face was bloody, and Mrs. Irving became frantic.

'Keep cool,' he warned her, but she persisted in holding her arms around him. He forced the belt over her head and pushed her out of the door. He then practically carried her upstairs. I said, 'Can I help you?' and Irving said, 'Look after yourself first, old man, but God bless you all the same.'

"I left them struggling and made my way to the deck. I jumped and caught a piece of floating timber. Clutching that tightly, I looked back. Then the ship went down, and I saw Irving and his wife go with it, clasped in each other's arms."

THE MIRROR herewith prints an appreciation of Mr. Irving by Mr. Ben Greet, which we received yesterday morning:

Editor DRAMATIC MIRROR:

SIR.—Will you allow me to write a few words of appreciation of Laurence Irving, for I knew him since his early boyhood? He was, undoubtedly, the most original actor on the English stage. He played Iago cleverly to his brother's Othello some twenty years ago with us in Manchester and other towns, and I certainly never saw a Iago to equal him for sheer conventional ability. He always raved over Hamlet's magic art and dancing. In fact, he was the first man who, through his foremost creation of a part, caused the managers to introduce it to the London stage. Whatever others may say and think of Laurence Irving, I should like to bear this tribute.

BEN GREET.

THE CITY CLUB, NEW YORK, MEMORIAL DAY, 1914.

FOXHALL-PENDLETON

SPRINGFIELD, MASS., June 1.—George Foxhall, dramatic editor of the Springfield *Union*, and Florence Pendleton, of Yonkers, were married by Wayland V. James on Sunday, May 24. The civil ceremony will later be followed by a religious ceremony to be performed by the father of the bride in Yonkers. The attendants at the simple ceremony were Mrs. Gordon Wrighter, wife of the manager of Poli's Theater, and A. L. Wood, city editor of the *Evening Union*. The bride was for a time last Summer the character actress of the Poli Stock company in this city, and of late has been connected in a similar capacity with the Poli company in New Haven.

CAHN SELLS LEWISTON THEATER

LEWISTON, ME. (*Special*).—Julius Cahn has sold the Empire Theater in this city to George W. Lane, Jr., treasurer of the Lewiston Trust and Safe Company. It is understood that local capital will control the house henceforth. The Empire Theater was built in 1904 by Cahn and Grant, of New York, and opened under the management of James A. O'Brien, who came to Lewiston from Portland. It is one of the finest theaters in that part of the State of Maine. The policy of the house will remain unchanged.

AMY LEE CONVALESCING

The friends of Amy Lee will be gratified to learn of her rapid recovery from two difficult and successful operations at the Woman's Hospital, where she has been an inmate for six weeks. Miss Lee is imbued with a strong sense of gratitude and appreciation of the institution and is desirous that her sisters of the dramatic profession should know of the "wonderful place," where a woman of limited means can receive every care and attention, from kind and considerate nurses, comfy beds, changed daily, good food, operation by a first-class physician, and assistants who take as much or more pains than if they were receiving their regular high-priced fees; nurses in attendance day and night, for the nominal sum of seven dollars a week." Miss Lee commends the bright and airy ward, praises most highly the noble-hearted woman who presides over it, and Dr. Johnson Van Dyke, superintendent. The successful operations upon Miss Lee were performed by Dr. H. W. Pinkham. The convalescent says she is now in better health than for many years past. Miss Lee will resume her part in "Madame President" next season, for which she has been re-engaged.

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.

ALUMNI OF AMERICAN ACADEMY

Through the courtesy of the American Academy of Dramatic Arts, the Society of the Alumni will hold the annual meeting in Room 96, Carnegie Hall, on Friday afternoon, June 12, at 2 o'clock. Matters of importance are to be considered, and all members in the vicinity at the time are cordially invited to attend.

VIRGINIA HOWELL MARRIED

Miss Virginia Howell and Lieutenant Charles Craig Benton, Battery E, Field Artillery, were married May 26 by Monsignor Thomas C. O'Reilly, pastor of St. John's Cathedral, Cleveland, Ohio. Miss Howell was leading woman this past season with Ben-Hur. A civil ceremony was performed in Louisiana New Year's week.

"PAIR OF SIXES" IN AUSTRALIA

The first arrangement for the presentation of "A Pair of Sixes" in any of the foreign countries was made last week when contracts were signed for the Australian rights between Harry H. Frazee and Hugh J. Ward, of the J. C. Williamson Interests. Negotiations are still going on for the London production of this piece.

Olive Wyndham has been engaged by Charles Dillingham for the principal role in one of the new attractions he is to produce early in September.

ALICE BROWN WINS $10,000

Well-Known Novelist Captures Prize in Agnes Play Contest with "Children of Earth"

Miss Alice Brown, of Boston, a novelist and short-story writer of note, proved a dramatist of genius, as well, when she won the $10,000 prize offered on March 31, 1913, by Winthrop Ames for the best American play.

The title of Miss Brown's play is "Children of Earth." It is a surface drama of rural New England types in a dramatic plot of every-day life. Miss Brown is fifty-seven years of age, and this is her first effort at writing a play.

In deciding upon the winning play, the judges, Mr. Ames, Augustus Thomas and Hamlin Mr. Adolph Klauber, examined 1,042 manuscripts. This large number of scripts made it necessary to postpone the announcement of the winner nearly a year beyond the time originally set.

The rules governing the contest were that the entrants must be residents of the United States; that their works must be adequate for a whole evening's entertainment; and that dramatizations of novels, short stories, but not adaptations of other plays, were eligible. Musical comedy and comic opera librettos were not considered. Each play submitted was to be signed with a pseudonym only. A sealed envelope containing the author's real name and address and bearing on the exterior the pseudonym and title of the play was to accompany each manuscript. These envelopes were not opened until the judges made their decision.

Miss Brown was born at Hampton Falls, N. H., in 1857. She was educated at Robinson Female Seminary at Exeter, N. H., from which she was graduated in 1876. After teaching for a while, she took up literary work. Her first book, "Meadow Grass," a collection of short stories, brought her immediate recognition. Since then she has published a volume of poems, a book of essays on travel, a large number of short stories, and several novels. The best known of the latter are "The Story of Thyrsa" and "Rose MacLeod."

Miss Brown lives in the old Whipple house in Tyngsboro, Mass., which, built in the days of Sir F. F. Whipple, who built it, was the rendezvous of Boston literati. One of more than a generation ago, Miss Brown spends much of her spare time at her garden in Newburyport, Mass., and at her farm at Hill, N. H.

Should "Children of Earth" prove popular with the playgoing public, it may yield its author more than the $10,000 prize, for this sum covers advance royalties up to that amount. If the receipts exceed that sum, she will receive a royalty on the gross earnings of the play.

CLOSING COMPANIES

"Pop," Margaret Anglin, "Peaches" and "Mozelle" Last Week; "Scrap Paper" and Crown, This

The season of 1913-1914 is rapidly drawing to a close. "Pop o' My Heart," concluded its 200th consecutive performance at the Cort Theater on Saturday night. Margaret Anglin in "Lady Windermere's Fan" wound up at the same time at the Liberty, with 56 performances to her credit. "Madame Sherry" withdrew at the Lyric, but after only 8 times. Alma Francis, who left with Potters, at the Booth, came to an end after 72 times, with A. Chicago company scheduled for June 1. This week will mark the close of two other plays. First will be the excellent Brady production of "Too Many Cooks," by and with Frank Craven. Its record is 117 performances. The other is "A Scrap of Paper," with John Drew and Ethel Barrymore, which concludes its special four weeks' engagement with 32 performances.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the association's rooms, suite 606, Longacre Building, the following members were present: Mr. Francis Wilson, presiding; Messrs. Arliss, Cope, De Angelis, Hills, Kyle, and Perry.

Members elected:

[illegible] Earl Andrews	Charlotte Lambert
[illegible] Stuart	Viola Maxwell
[illegible] Gough	Mrs. Agnes Martin
[illegible] Gordon	Mary Mayo
[illegible] C. Godwin	Harry G. Taylor
[illegible] Ogden Gribbs	Jane Vreeland
[illegible] Harcourt	Gladys Wynne
Stanley Harcourt	
Gregory P. Kelly	

It is pleasant to note that Mr. H. C. Goodwin made application for membership in the association not only for himself, but for five members of his company as well.

On the eve of the first annual meeting the Council feels gratified by the splendid signs of respect and confidence for the association upon every hand.

We propose going ahead with careful thought and determination to standardize the minimum terms expressed in our forms of contract, and we earnestly hope that the more dominant managers will join us to that end.

We commend to all members our sentiment: "Love the art, poor as it may be, which thou has inspired, and be content with it—making thyself neither the tyrant nor the slave of any man."

By order of the Council,
BRYON MCRAE, Cor. Secretary.

MME. BERNHARDT'S ANKLE SPRAINED

Madame Sarah Bernhardt, while descending from her automobile at Lyon, Belgium, last week, suffered a sprained ankle. Her physician, Professor Pozzi, in Paris, said that her condition cannot be otherwise attended to, or he would have been advised. She was expected at her home, in Paris, May 28.

"PASSING SHOW," JUNE 6

Annual Summer Production at the Winter Garden Promises to Be a Big Affair

"The Passing Show of 1914," which is to be the annual Summer production at the Winter Garden, opens definitely next Saturday night. The scenic investiture of this year's version, the musical numbers, the dances will be original and unconventional, in a spectacular manner, and travesties on a somewhat "Years Ago." Among the well-known players in the cast are Harry Fairfax, Frank Tinney, Trixie Friganza, Florence Moore, Ivy Sawyer, Harry J. Irving, Gaston Mervale, Fred Allen, Dorothy Jardon, Ada Meade, Fred Lewis, Dorothy Webb, Nadia Gray, Mrs. W. T. Francis, Virginia Hammond, Virginia Richmond, Iris Mitchell, Gertrude Saxon, Ramona Norville, Gene Tunney, Marie Jackson, Wilmuth Merkyl, Richard Fulton Bennett, Frank Davies, J. Alexander Brown, Lee Goodrich, Mrs. Allen H. Atkins, Jean Russell.

ACTORS' HOME ANNUAL VISIT

Sunday, May 17, was set aside for the annual visit and inspection of the Actors' Home by officers and trustees of the Actors' Fund of America. Accompanying the party, which included Daniel Frohman, president; David Frohman, vice president; Joseph J. Armstrong, Harry Mountford, Walter Hast, Percy Waxman, and Mrs. Ralph Delmore, Mrs. Hale Hamilton, Miss Anna Priedman, A. Baldwin, Mrs. Austin, and W. C. Austin, the treasurer.

The party started in automobiles from the organization's headquarters, in the Longacre Building, Broadway and Forty-second Street, and reached the residence in front of the old actors early in the afternoon. A remainder of inspection showed the well-appointed home and grounds to be in a highly satisfactory condition, and the thirty-four contented inmates, who are cared for therein, who had greeted the visiting party in a spirit that evidenced a happy state of mind. A well-prepared lunch was served in the visitors' honor, and the luncheon all assembled in the spacious dining room to address were delivered by Daniel Frohman and Mr. Mackay, the latter entertaining reminiscences; Ralph Delmore and Mr. Armstrong, which created amusement, and to the other guests of the occasion recalled many of itself own experiences during their years of activity in the profession. The inspection was an enjoyable affair, one because of the genial, good fellowship of the old players, of which the following and the names:

Eugene H. Sturis, Will J. Gilbert, Lang A. Vincent, Jennie Weber, Lavinia Shannon, Marion J. Clifton, Jane E. Jones, Mrs. E. Chester, Charles A. Morris, Mrs. Fisher, Harold Hampden, Gertrude Campbell, Harry J. Irving, Gussie Hamilton, Mrs. Ada Meeves, Fred A. Donaldson, Mrs. Cotter, Isaac Gardner, Wilbert Clarke, Nadia Gray, Mrs. W. T. Francis, Virginia Hammond, Virginia Richmond, Iris Mitchell, Gertrude Saxon, Ramona Norville, Gene Tunney, Marie Jackson, Wilmuth Merkyl, Richard Fulton Bennett, Frank Davies, J. Alexander Brown, Lee Goodrich, Mrs. Allen H. Atkins, Jean Russell.

P. W. L. NOTES

The Professional Women's League held their annual reception at the club rooms, 109 Broadway, Monday evening, May 25. The president, Miss Maida Craigen, presided, the new officers, who were elected at the annual meeting, were introduced: Recording secretary, Mrs. Frances Abrahall; corresponding secretary, Miss Louise Campbell (Mrs. Frederick Stern); treasurer, Mrs. Adah Johnson; librarian, Miss Kate Wilson. Mrs. Russell Hunting, Miss Gertrude Ritchie, Mrs. Marie Stone Langhorne, Mrs. Grace Perkins, Mrs. Pendleton, Miss Ethel Grey Terry, Miss Agnes Morgan, Miss Gertrude Berkeley, Miss Manola, Miss Gertrude Bennett, Miss Leslie Carson, Mr. Isaac Gardner was the guest of honor.

The president, Mrs. Maida Craigen, was presented on this occasion with a handsome club badge by the members. Another presentation of this kind was made to the retiring president, Mrs. Amelia Bingham, the former president, who was unable to be present. Mr. Hinds was given a gold club badge in recognition of his twenty years' service as counselor of the League.

PLANS FOR "TO-DAY"

Edwin Arden has withdrawn from the cast of "To-Day." The reason given is that the management has failed to exercise the option on his services for next season. His successor for the character is Edmund Elton. Next season, owing to the fact that six companies of "To-Day" will tour the country, there will be no regular company, the members of the organization now playing at the Forty-eighth Street Theater having been distributed among the others. Selwyn & Brown will head the new organized New York company when it begins its second season in August, and among the associates with them in the cast will be Marie Wainwright and Arthur Byron. Mr. Byron will replace Edmund Elton in the present company. Another change in the cast of "To-Day" was the withdrawal of Miss Maxwell-Conover. She found her part too fatiguing for continuous service this hot weather, so was released from her contract that she might sail abroad. Her place has been taken by Joan Newcombe.

DIPPEL'S OPERA SEASON

Impresario Announces Plan Prior to Sailing to Europe for More Material

Andreas Dippel sailed for Europe, May 26, after announcing that he had completed his preliminary arrangements for next season, when he will give thirty-two weeks of light opera, beginning Oct. 6 and ending May 15. For the first seventeen weeks the Dippel Opera Comique company will occupy the Forty-fourth Street Theater as per arrangement with the Shuberts. During that period two novelties will be produced: "The Purple Domino," by Charles Cuvillier, the English book by Harry B. and Robert Smith, and a new operetta by the Bohemian composer, Oscar Nedbal, with a libretto by Oscar Hauerbach. Furthermore, a revival of Franz Lehar's "Gypsy Love" is contemplated.

From Feb. 1 to May 15 the Dippel Opera Comique company will be in the Century Opera House, where, in conjunction with the Pavlowa Ballet company, Leoncavallo's "La Reginetta delle Rose" ("The Queen of Roses") will be produced Monday, Wednesday, Thursday, and Saturday evenings and Saturday matinee. The Wednesday matinee and Friday evenings will be reserved for Mlle. Pavlowa and her company for ballet performances only.

Tuesday evenings will be devoted to revivals of old operettas, which will be repeated also for Thursday matinees at popular prices, ranging from 25 cents to $1. The operettas in view for revivals will be selected from the following works: "Don Cesar," "Nanon," "Mamselle Nitouche," "Ermiane," "Giroflé-Giroflà," "Madame Angot," "The Beggar Student," "Gasparone," "Chimes of Normandy," "Boccaccio," "Fatinitza," "Gypsy Baron," "The Merry War," "A Night in Venice," and "Queen's Lace Handkerchief." Special subscriptions will be opened for these performances, and subscribers will be asked to express their preference for any ten of the operettas mentioned.

Pavlowa and her company will be offered in a special subscription series.

The last five weeks of the season will be devoted to revivals of Offenbach's opera bouffe, with entirely new librettos and a cast of French artists especially engaged for the purpose. This, however, Mr. Dippel makes contingent on the success of a subscription. The names of the artists will be made known on Mr. Dippel's return, about the middle of August. Meanwhile, Dr. Anselm Goetzl, one of the conductors of the company, is busily trying and selecting voices for Mr. Dippel at the Metropolitan Opera House.

CHICAGO LITTLE THEATER

The history of the Chicago Little Theater, which was founded in February, 1912, is a most interesting one, in so far as its brief career teaches a lesson of devotion to the higher ideals of the English drama, and the willing sacrifices its founders and patrons have made during its brief period of existence. Also because young as it is and unknown at its inception, it has won wide attention as an artistic organization in Europe as well as in America.

The Little Theater has, from its beginning, held definitely and consistently to its aim, the re-creation of poetic drama—that is to say, of plastic and imaginative drama. While following in other respects the theories of Gordon Craig, Baker, and the other great imaginative and plastic dramatic artists of Europe, the Little Theater has in one respect departed from, and, it may perhaps be said, gone beyond their ideas, through its empirical discovery and proof that the human voice not only can be combined with plastic drama, but actually intensifies it, alike on a fully-lighted stage and on a stage lit in silhouette.

In less than fifteen months of actual operation, the Chicago Little Theater has been able to pay off some 50 per cent. of its debt of $10,000. Special credit for the flourishing condition of this commendable and artistic enterprise is due to Mr. Maurice Brown, the director, as well as to Mrs. Brown, company, and staff for the good work up to date.

MODERN DANCING METHODS

Among the successful instructors of modern dances in New York is Emil Meyer, who has a well-appointed studio at 102 West Seventy-third Street. To a Mirror representative Mr. Meyer said recently: "It is a mistake to assume that the mere learning of the latest step variations enables one to dance. Pupils find in a crowded ballroom that such limited knowledge is of little value. Steps change more frequently than the fashions, and unless one is well grounded in the fundamentals of each dance, he is lost when the steps change.

"As people learn to dance poorly or well in the beginning, so they will dance throughout their lives. Correct, careful dancing is natural, and a habit only acquired by a proper start. I teach each pupil *how* to dance first and *what* to dance afterward."

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.

The success of Mr. Meyer is attributed to a pleasant personality, simple methods, and personal instruction. He caters to a select and discriminating clientele, and takes pride in the class of his pupils. His studio is equipped with large mirrors—a great help in taking proper steps. His instruction includes the latest variations of the Brazilian maxixe, Argentine and Parisian tango, and the one-step and hesitation waltz as they are danced in New York's best society.

LEWIS F. MUIR MARRIED

Composer of "Waiting for the Robert E. Lee" Weds Miss Floryane De Sorel

Lewis F. Muir, the composer of "Waiting for the Robert E. Lee," "Hitchy Koo," "The Barber Shop Chord," and many other popular melodies, who recently returned from London where he was selected by Signor Leoncavallo (of "Pagliacci" fame) to collaborate for the *Hippodrome Review*, was married Monday, June 1, at Fair Haven, N. J., by the Reverend J. M. Algor, to Miss Floryane De Sorel, a non-professional. They were accompanied by Mr. and Mrs. Ralph Rockwell.

Mrs. Muir is a stately brunette of French and Spanish descent, a daughter of the late Count Emilio Guntero De Sorel, and granddaughter of Gustave David, the noted European painter of war scenes. She is a graduate of the Conservatory of Music, Paris, and a linguist of unusual ability. She met Mr. Muir at a private reception while making a pleasure tour of the United States.

After the ceremony the bridal party left for Atlantic City by automobile, where they will spend their honeymoon, returning to Fair Haven for the Summer.

LONDON NEWS NOTES

LONDON (*Special*).—A good story is going the rounds over here—anent the critic on one of the morning journals reviewing "Potash and Perlmutter." There is a scene between the partners where the expenditure of money for sleepers is discussed, and Potash angrily exclaims: "Sleepers—sleepers, we don't want any sleepers—what we want is 'vide snake' salesmen!" The critic ingenuously asked: "Will some one please inform me what is a 'white o' egg' salesman?"

Birdie Fowler is meeting with much success in the halls in her impersonations of children.

The report that the Shuberts had secured the American rights to "Mr. Wu" was erroneous. Mr. Walker Whiteside is to play the leading part, under the management of Colonel Henry W. Savage.

Williams and Rankin, American comedists, are doing nicely in the Provinces. They opened at Birmingham last week.

Houdini, the handcuff king, is showing them how easily it is done, over the Moss Empire tour.

The Three Rascals are now singing and dancing over the Macnaghten Circuit.

Despite the excellent work of Marie Tempest, "The Wyn Martons" has failed to land, and it looks as if her old friend, "The Marriage of Kitty," would again have to step into the breach, until another play is secured.

Vesta Tilley, now playing the Provinces, will shortly come to the Palace for her annual engagement.

Mackenzie and Shannon, after forty-two successful weeks in England, expect to reach New York about June 4.

HOWARD.

BOSTON MANAGERS PROTEST

City's New Regulations Prohibit Advertising on Marquises

Vigorous protest was registered by theatrical managers of Boston at the mayor's office, May 21, against the new regulations of the Street Commissioners which after June 1 prohibit the use of advertising signs on marquises and awnings. The delegation comprised Fred E. Wright for the Plymouth Theater, Charles J. Rich for the Colonial, Park, and Hollis, and Edward D. Smith for the Shubert, Wilbur, and Majestic. They contended that the present conditions are a service to the city, in that the illuminations serve to light the streets around the theaters and the marquises provide covering in case of snow or rain. They would be willing to pay heavy fees for special privileges of maintaining the marquises as they are. The mayor called the Street Commissioners into conference and asked them to find a way, if possible, by which the theatrical men may continue to enjoy a large part of the privileges.

IRENE CASTLE HAS APPENDICITIS

Irene Castle, wife of Vernon Castle, underwent an operation for appendicitis, May 20, at the Woman's Hospital, New York. Dr. Bolin Lee performed the operation. The physician said that dancing had nothing to do with Mrs. Castle's illness, but that she was subject to appendicitis, having had previous attacks, one very severe one last year while in Paris. The patient is said to be doing as well as can be expected.

WOMAN KILLS BOY IN "TELL" ACT

Mrs. Juanita Griffith, trying to emulate the example of William Tell, attempted to shoot a potato from the head of Henry Gavin, seventeen years old, in Lynn, Mass., on May 17. The bullet entered the brain of the boy instead and killed him. The woman was held in $500 bonds for a hearing.

BRANDES TO LECTURE

Eminent Danish Critic to Deliver His Only Lecture in English at Comedy Theater

Dr. Georg Brandes, who is now in this country, will give one lecture in English before leaving for Denmark. This will be at the Comedy Theater, Sunday evening, June 7. Dr. Brandes has never been to America before. He is now in his seventy-third year. His critical work on Shakespeare is held to be one of the best of the many that have been written, while his works, "Main Currents of the Nineteenth Century," "Romanticism in Germany," and so on, are well known in all languages. The lecture is organized by Catherine D. Groth, under the auspices of the American-Scandinavian Society.

CENTURY THEATER CLUB

The closing meeting of the Century Theater Club on May 23 at the Astor was marked by the presentation to all the retiring officers and chairmen of standing committees of baskets filled with flowers. Mrs. Grace Gaylor Clark made the presentation with apt remarks, fitting each of the recipient's characteristics and work in a most happy manner. The retirement of the old was followed by the installation of the new officers. Mrs. Grace Gaylor Clark was re-elected for two years. The future of the club is assured on the same high plane as heretofore, and it is a matter of great congratulation to the organization. Harmony has been the keynote of the year in every department, and the members felt as if it were a real "at home" on this last meeting. Practically all adjourned to the beautiful tea room after the day's exercises were completed.

There will be an all-day session of the Board on June 5, when the work for the year will be planned. The first members' meeting will be held on Oct. 9. At the following (social) meeting, Oct. 23, the promise of the year in the theatrical world will be outlined by Mrs. Adele Holt.

DRAMA LEAGUE IN BOSTON

BOSTON, May 23 (*Special*).—Nearly four hundred were present at the third annual meeting of the Drama League of Boston, May 22, in Huntington Hall, Boylston Street. Professor George P. Baker, of Harvard, retiring president, presided. The new officers are Professor E. Charlton Black, of Boston University, president; Mrs. Lionel Marks, vice-president; Forrest Izard, secretary-treasurer; Charles F. D. Belden, Mrs. Beulah Marie Dix Flebbe, Waldo F. Gliddon, Miss Marian Homans, Macgregor Jenkins, and Howard J. Savage, Executive Committee.

Frank Chouteau Brown spoke on "The Drama League Series of Plays" and Mrs. Kate Nolan Ryan read a paper on "Reminiscences of the Boston Museum."

CHANGE "SEVEN KEYS" CAST

On Monday night, June 1, the occasion of the three hundredth New York performance of "Seven Keys to Baldpate," there was to be a complete change of cast of the mystery farce, which is now playing at the Gaiety Theater. The New York organization, headed by Wallace Eddinger, retired in favor of Cyril Scott and his associate players, who have been presenting the piece in Chicago for the past six months. The new cast includes, besides Mr. Scott, Madeline Travers, Helen Lackaye, Ethel Intropidi, Marie Taylor, William L. Gibson, Spencer Charters, Walter D. Greene, J. Hooker Wright, Lee Sterrett, Frank Monroe, John D. O'Hara, and Frank Allworth.

KANSAS CITY ENFORCES BILLBOARD LAW

KANSAS CITY, MO. (*Special*).—There are at least three hundred billboards in this city, which stand in violation of the city ordinance, that were ordered removed. The Kansas City Billboard Company's appeal was dismissed by the United States District Court, left the decision with the Missouri Supreme Court, which was in favor of Kansas City. The new order will remove the obnoxious signs twelve feet back of the building line and at least eighteen inches above the ground. The owners have been ordered by Superintendent of Buildings Hamilton to conform at once. If they fail they will be arrested.

NAT WILLS RELEASED

Nat Wills, who is suing his wife for a divorce, and whom she had arrested after obtaining an order for $125 a week allimony, succeeded gaining his freedom May 22 by furnishing the necessary bail bond. The bail was reduced from $10,000 to $3,500.

Mr. Wills, in his suit, alleges that his wife was not validly divorced at the time of their marriage in Chicago. Mrs. Wills filed counter suit, naming an actress.

DANSE DE FOLLIES OPEN

The Danse de Follies in the Aerial Gardens, atop of the New Amsterdam Theater, opened Monday evening immediately following the premiere of the "Ziegfeld Follies." The ballroom, with a dancing space of more than 22,000 square feet, is a magnificent affair.

NEWARK THEATER SOLD

The Majestic Theater property, on Springfield Avenue, Newark, N. J., was bought by Joseph Meyer, of the Geisman-Meyer department store in Hoboken; $500,000 is said to be the consideration.

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WHITESIDE SEES "WU"

Actor Who Is to Appear in Chinese Play Next Season Returns from London

Walker Whiteside has returned to this country after a profitable six months in London. He went there to see "Mr. Wu," the Anglo-Chinese play by Harry M. Vernon and Harold Owen, which he is to appear in here next season, and to which Harry W. Bayan has the American rights.

In the London production the name part is played by Matheson Lang. Mr. Wu is an educated Cantonese, graduate of Oxford, a keen business man, but of the ultra-conservative Chinese element of to-day. The play is essentially modern, showing Eastern religion and present-day society. The action takes place in Hong Kong, affording opportunity for handsome effects. Since last November the play has been running successfully at the Strand Theater in London.

While in London, Mr. Whiteside met Israel Zangwill, whose play, "The Melting Pot," at the Queen's Theater, was not going well. The latter asked Mr. Whiteside to go on for one night as David Quixano, the part he played for several seasons in this country prior to his work as Tokeramo in "The Typhoon." Mr. Whiteside agreed, and remained in the cast for one hundred and forty performances, the piece jumping to immediate popularity. At the final performance there were occurrences proving that London audiences on occasions are kind to American actors. Mr. Whiteside was called before the curtain several times, and in the end made a speech. The orchestra played "The Star Spangled Banner," with the entire audience standing and cheering, and then the whole house sang "Auld Lang Syne." The demonstration resulted in Mr. Whiteside completing arrangements with Louis Meyer to return every year for a short engagement at the height of the London season.

SUMMARY OF PERFORMANCES

The current plays in New York, June 1, 1914, with dates of production or revival, and number of performances in the metropolis:

Astor—"The Beauty Shop." April 13. 57 times.
Bandbox—"Panthea." March 28. 73 times.
Casino—"High Jinks." Dec. 16, 1913. 201 times.
Cohan—"Polish and Perfection." Aug. 10. 316 times.
Comedy—"Kitty MacKay." Jan. 7, 1914. 156 times.
Eltinge—"The Yellow Ticket." Jan. 20, 154 times.
Empire—"A Scrap of Paper" (revival). May 11. 24 times.
Forty-ninth Street—"To-Day." Oct. 6, 273 times.
Gaiety—"Seven Keys to Baldpate." Sept. 22. 281 times.
Hudson—"The Dummy." April 13, 57 times.
Lyceum—"A Pair of Sixes." March 30, 84 times.
New Amsterdam—Ziegfeld's "Follies of 1914." June 3.
Playhouse—"The Things That Count." Dec. 8. 214 times.
Shubert—"Madame Moselle." May 25, 9 times.
Thirty-ninth Street—"Too Many Cooks." Feb. 23. 109 times.

"Peg o' My Heart" closed her record-breaking run at the Cort Theater last Saturday evening with 900 performances. This record beats even that remarkable run of "Within the Law" by three performances. It must be remembered, too, that "Within the Law" played engagements at two other New York theaters after its long run at the Bijou, while "Peg" has played continuously at one house.

Other attractions produced prior to May 1, which closed after that date, with their record of performances, are: "Earl," 152 times; "Omar, the Tentmaker," 120 times; "The Midnight Girl," 107 times; "The Crinoline Girl," 80 times; "Lady Windermere's Fan," 72 times; "The Bells of Bond Street," 54 times; "Pinafore," 77 times, and "The Truth," 88 times.

FAMOUS FINNISH COMPOSER HERE

Jean Sibelius, the distinguished Finnish composer and musician, arrived on the Kaiser Wilhelm II., May 27. He went to Norfolk, Conn., to conduct a composition he wrote for the Norfolk music festival.

It may be of interest to learn that Mr. Sibelius has written a two-act operetta in which Anna Pavlowa is to appear if the composer's intentions are realized. The operetta is called "Pierrot and Pierette," and is written for ten persons and an orchestra of thirty pieces.

THEATER SAFE ROBBED AT DECATUR

DECATUR, ILL., May 30 (*Special*).—Last Monday morning about 1 o'clock the safe at the Empress Theater was blown open and robbed of $115. The robbery is believed to have been the work of professional auto bandits. The loss was fully covered by insurance.

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GOSSIP

Bernard Thornton has replaced Eugene O'Brien in "Kitty MacKay."

Cards are out for the marriage on June 10 at Cashier City, Kan., of Miss Susan C. Lutz to Mr. George Albert Childs.

Jack Hazzard and his wife, Joseph, will spend the summer at the home of his father at Hinsville, N. Y.

Wedgewood Nowell, stage director and leading man, has arrived in New York. He put up at the Hotel Normandie.

Virginia Evans has been engaged as prima donna for the revival of "Henry Peabody," which will shortly go on tour again.

George Nash has resigned from "Peg o' My Heart" to join the cast of "The Michael Man," and Henry Bergman has succeeded him in the part.

Ernest Glendinning has been engaged by Cohan and Harris for an important part in a new play which they are to produce the latter part of this month.

Florine Arnold, who has been absent from the cast of "The Things That Count" by reason of a severe breakdown, has resumed her role of Mrs. Humphreys.

Leslie Faber has been engaged by Sothern and Company to create the role of Harry Lindsay in Owen Johnson's "The Salamander," which will be produced in New York early next season.

Mr. and Mrs. Geoffrey Heath (Cora Belle Greene) have closed up their apartment on 114th Street, and with the latter's mother, Mrs. Elizabeth J. Greene, will spend the Summer on their newly purchased motor cruiser.

A Paris dispatch conveys the information that Mrs. Frank J. Gould, formerly Edith Kelly, who sang in the musical comedy, "Havana," is seriously ill at the Gould country home, at Maisons-Laffite, just out of Paris.

Doris Keane, who has just closed her second season in "Romance," will sail on the Imperator June 6 to meet Charles Ingham in Berlin to complete her plans for next season. She expects to motor through Germany and to conclude her Summer in the Scottish Highlands.

Hugh Herbert, seen in vaudeville in "The Son of Solomon," has been engaged to play Abe Potash in one of the companies of "Potash and Perlmutter." Marcel Williams, who appeared with him in the sketch, has also been engaged for a part in the same company.

Maurice Herrman, who is widely known among the profession as the American Wurtz, sailed May 22. Mr. Herrman, on his return, will have the latest novelties in styles and dress for next season. His many friends realize the value of artistic merit of his work, because he is accurate, reliable, and original in all he does.

Clever little Edna Waltham, who has been a conspicuous member of the Sothern-Marlowe company, has returned to New York. Miss Edna, who began her career at the Metropolitan Opera House in "Königskinder," has gone far toward fulfilling the promise of a splendid stage career during the season just concluded.

Henry Mortimer sails June 13 by the Columbia, Anchor Line, for Glasgow, leaving Scotland again by the R. M. S. P. S. S. *Arcadian* for an extended cruise through the Norwegian fjords to the North Cape and Land of the Midnight Sun. He will afterward visit London and Paris.

Ivy Troutman has resigned to take role of Mrs. Nettleton in "A Pair of Sixes." The original cast is now intact. In addition to the special company of this play, which with Frank McIntyre in the principal role, will open at the Cort Theater, Chicago, Aug. 9, Manager Frazee announces a third company to open Labor Day for the principal cities of the Pacific Coast and the South.

Miss Vera Myers, daughter of J. Myers, who is the advertising manager of the Grand Opera House, interpreted the role of old-fashioned Mary, and appeared in the "Chimes of Normandy" and "The Little Princess" at the May festival given under the auspices of the International Art Society at Hotel Astor, Friday evening, May 15. Miss Myers is possessed of a lyric soprano voice of exceptional quality.

Blaney Corwin, who has been identified with several amusement enterprises in New York and Boston during the past few seasons, has begun a five weeks' concert tour of the principal cities and towns in the Canadian provinces with a company of artists from the Boston Opera House, headed by Madame Evelyn Scotney, and including Madame Cora Kapin, Monsieur Alfredo Ramella and Mr. Howard White.

SIR ARTHUR AND LADY DOYLE HERE

Sir Arthur Conan Doyle and Lady Doyle were passengers on the *Olympic*, which docked here May 27. They were met at Quarantine by William J. Burns, who has been an understudy for Sir Arthur's "Sherlock Holmes," and together they called upon William Gillette at the latter's Long Island home. Sir and Lady Doyle are here on a pleasure visit. They are stopping at the Plaza Hotel, where they will remain for a week prior to leaving for Montreal, where they intend to sojourn for another week. From there the distinguished couple go to the Canadian Rockies, where they will camp out with friends. They expect to return home July 4, sailing from Montreal.

ALDERMEN SET BILLBOARD LIMIT

The new ordinance regulating the size of billboards and sky signs in New York was passed by the Board of Aldermen, May 27.

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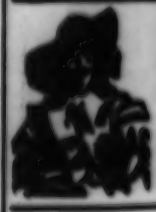
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MARRIED

J. Clarence Harvey, supporting in "The Wife of the Sheik," and Edna Carlisle, last of the cast of "The Whip Girl," were married May 27, at Hoboken, both of them members of Mr. Harvey's company, with Violet Dale, the star, appearing in Jane Cowl's role of the title-role of "The Silver Comedienne." The bride was married to John D. Lamond, of St. Louis, where Mr. Lamond is a member of a theatrical stock company, and will remain there for the present. The bridegroom will spend the Summer with him at the Polo Grounds, according to rumor.

DIED

JOSEPH A. ARMSTRONG, son of Salmagundi's treasurer, Andrew Jay, and Cecil Way Stevens, father of May Armstrong, proprietor of Armstrong Theater, at Minneapolis, Minn., died in Chicago, May 27, at the home of his cousin, Mrs. J. P. Slick, last week, aged seventy-five years. He is survived by his widow, three sons, and a sister.

JOHN JAMES O'TOOLE, who was known to the public as John Cornelius, a member of the Cornelius Family, known as circus people, died May 21, in the Montgomery Hospital, Norristown, Pa., of pneumonia, after an illness of three days. Mr. O'Toole was born at Greenville, Ohio, in 1858. He was a member of the Barnum Family, the Cleveland Family, and the Frontier Family. He was married to Miss Cornelius, a member of the well-known circus family, with which he had spent his entire circus career. He was buried from St. Patrick's Church, Kokomo, Ind., a solemn mass was offered. Rev. Father Charles O'Donnell, C. S. C., of Notre Dame University, brother of the deceased, officiated. He is survived by his widow, Mrs. Mary O'Donnell, three sisters, and two brothers.

JOSEPH F. SULLIVAN, who was formerly well known in the Bowery, Bridgeport, and Coney Island theaters, in the palmy days of the Bowery, died May 24, at the home of his brother, Dennis Sullivan, 1 Hamilton Place, New York. He was born in Ireland sixty-seven years ago. He was a member of the old Bowery Theater Stock Company, and was also connected with the Bowery Theater when it was under the management of Harry Miner. He was also connected with the Bijou Theater, Brooklyn, and other theaters in Brooklyn and New York. He was a member of the Actors' Fund and Actors' Order of Friendship. He is survived by a brother, Dennis Sullivan, and a sister, Mrs. Annie Sullivan Hayes.

MADAME ADA MARIE ADELAIDE ..., who was known on the stage as Ada Marie, died May 27, at the home of her daughter, Mrs. Frederick Bowers, in Passaic, N. J., aged sixty-six years. She was born in Paris, and began her career as a dancer when a child. She was married to Frederick Bowers, a well-known actor, in 1866. He died in 1886. In 1888 she married Frederick Bowers, Jr., who died in 1900. She is survived by her daughter, Mrs. Bowers, and a son, Frederick Bowers, 3d, who is a member of the stage staff of the Hippodrome. Funeral services were held May 29, at the residence of Mrs. Bowers, 20 Lexington Avenue, Passaic, and interment was made in Greenwood Cemetery, Brooklyn.

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PORTLAND, ORE.

Many Activities in Theatricals—Amusements Drew Well

The ten members of the Portland Theatrical Managers' Association, in fulfillment of a threat of many weeks standing, confronted the public on the night of May 11 at the Hellig in a production of "The Two Orphans," remodeled to conform to peculiarities of time and locality. A large net curtain, designed to protect the players from the audience, failed to materialize, but all the players escaped serious injury, nevertheless. The critics claim to have detected traces of histrionic ability in spots. The performance was for the benefit of a continuing fund for the relief of actors who find themselves in distress in Portland. A big variety bill of visiting performers from the vaudeville houses constituted the rest of the programme. The entire management, who played the leading parts in "The Two Orphans," were: John A. Johnson, George W. Baker, Milton Seymour, Dan Finch, Frank Oehlberg, William Pandola, Al. Pitcher, Jack F. Cordray, Larry G. Keating, and Calvin Heilig.

Dorothy Shoemaker and Louis Leon Hall were accorded a demonstrative farewell during the final week of their appearance as leading players with the Baker Stock co. The play was "The Conspiracy," which gave Miss Shoemaker with range for her emotional talents, and Mr. Hall fine opportunity for his skill in character interpretation. Miss Shoemaker and Mr. Hall left, and Mrs. Hall during the last month—overcame early in the season in winning a warm spot in the affections of Portland playgoers. To them belongs a large part of the credit for a very successful season at the Baker Theatre, and both the public and the box-office regret their departure.

Salvatore Giordano, Nora D'Argel, and five other members of the New York Grand Opera co. presented "Faust" on May 22 and 23, at the Heilig, and did a profitable business. The singing was excellent, and the production artistically fine, despite the lack of a chorus and the mixture of English and Italian casts on the same stage.

"Shamus O'Brien" at the Heilig the first half of the week of May 18, proved to be an entertaining comedy in local hands. Lenore Ledoz did valiantly for Shamus O'Brien, and his songs of Ireland. The heavy attendance indicated that a mistake was made in not booking the play for an entire week.

Eddie Foy and the seven little Foys captured the Orpheum audiences. Marshall P. Wilder evoked continuous laughter. Harry Lester's impersonations were applauded liberally.

"The Real Kids" was the big act at Pantages, featuring George Ford, who is assisted by a co. of ten. Forrest Remington, in the title-role of "The Millionaire Salesman," stirred the audience into continuous merriment.

Bert Levey, manager of dates at the Heilig, "The Trocadero" by the Sullivan Pacific Coast road co., appeared instead at the Lyric. It was the first time in Portland for this play, and full houses were the rule.

The Oaks, Portland's Coney Island, opened for the Summer on May 23. The Rich Musical comedy co., in "The Girl from Panama," the Hawaiian Troubadours, and Montana Bill were the leading advertised attractions in the immense open-air amphitheater. John F. Cordray is manager of the place.

The Sells-Floto Circus, augmented by Buffalo Bill's Indians, cowboys, and wranglers, camped in Portland on May 18 and 19. The attendance on the first night broke all records for this description, and hundreds of would-be spectators were turned away.

J. H. Freidlander, New York architect, whose plans for a municipal auditorium were accepted by the city of Portland, has been in Portland confering with the city commissioners over the proposed alterations in the plans to conform to a diminished seating space. The city finds only one city block available, whereas the plans are drawn to cover a block and a half.

R. G. Robertson, general manager of the Sullivan and Considine interests on the Pacific Coast, spent a week in Portland supervising designs, construction and equipment plans of the new Orpheum Theater. He says that the new house will open formally on Sept. 1.

JOHN F. LOGAN.

CINCINNATI

Schuster Players Present Shakespeare—Lambs' Gambol a Great Success

Feature films are still seen at all the theaters downtown.

The Summer vaudeville at Keith's is phenomenally successful. Crowds fill the theater for performances three times a day.

At the Zoo the Schuster Players gave four performances May 27-30 of "Much Ado About Nothing" and "Twelfth Night" at the Woodland Theater. Outdoor Shakespeare is an institution at the Zoo every Summer, the Ben Greet Players generally appearing for a season of three or four weeks. This season the Schuster Players were engaged instead. The performances were given under the direction of Rachel Hatton. Miss Hatton was assisted by Irene Griffin as Viola, Albert Thomson as Sebastian, Jack Melville, John Alexander as Orsino and Claudio, Miss Thomson and Hazel Schleyer as Beatrice and Hero, and McMurphy as Sir Toby. Boyd Agin, of the Freshman and Shubert forces, at the last moment took the part of the Friar in "Much Ado," and added to the success of the performance. The engagement was very successful from a financial and artistic viewpoint.

The Dramatic Department of the Cincinnati College of Music gave an evening of three of Yeats's Plays May 22, under the direction of Joseph O'Meara. Who for a number of years has been prominent in the best companies of the profession. The three plays given were "Cathleen Ni Houlihan," "A Pot of Broth," and "The Hour Glass." Mr. O'Meara appearing in the latter in the part of the Wise Man, playing a dramatic part with great skill and artistry. He held his audience throughout by the conviction he displayed in a role invested mostly with fantasy. Of course, in comparison to the master the pupils were found wanting, but, considering the difficult roles they were called upon to interpret, the results were satisfactory. The honors again fell to Miss Gottenbeck. Miss Timm and Miss Gilbert also scored.

In a blaze of glory and red lights the Lambs Club arrived in Cincinnati May 25, at 7.30 P.M., coming from Indianapolis after the matinee there. They marched to Music Hall, headed by a local band and by Sousa's Band and a large escort of mounted police, making a procession memorable in Cincinnati torchlight events. They gave a performance to nearly 8,500. On account of their late arrival the performance did not begin until nine o'clock, and ended at a quarter after twelve, and then the programme had to be cut short to enable them to get back to their train. Never had so many celebrities been seen on one stage in this city, not excepting the Friars, who gave a performance here two or three years ago. Of course, it was a great entertainment and enjoyed from start to finish by the huge audience, the terrific heat of the evening having no effect on their spirits. One of the features of the performance was a solo sung by James Harrod, a young Cincinnatian, who has recently joined the Lambs Club. His was not on the programme originally, but the courtesy of the solo was extended to him at his home town. He sang to half a dozen encores. Mr. Harrod has a fine voice and a pleasing appearance that should soon place him in the fore ranks of the profession.

JOHN REDHEAD FROOME, JR.

PITTSBURGH

Aborn Grand Opera Well Patronized in Spite of Great Heat

"Lucia di Lammermoor" was the offering of the Aborn co. at the Alvin May 21-23, and, in spite of the severe heat in town, this opera was well patronized. Edith Hatton and Orville Harrold were the recipients of tremendous bursts of applause Monday night. The principals included the two above mentioned, Louis Kreidler, Giuseppe Agostini, Herbert Waterous, Ivy Scott, Helena Allerton, Arthur Gumm, and Fred O. Chapman. Salvatore Aytiello conducted.

"Madame Butterfly" followed.

The Lambs' Gambol, with the famous all-star cast, entertained at the Nixon Monday night, May 25. The audience witnessing the performance was one of the most fashionable any Pittsburgh theater has ever held. The co. arrived in the city early, paraded the downtown streets with Mayor Armstrong, a mounted police escort, and several city officials in line, then direct to the Nixon for the performance.

The Dumonts is continuing "Les Miserables" in stock-ing, and Lyman H. Howe's Travel Festival is to be seen at the Nixon, May 30 ended the engagement of the Aborn and Chesterfield pictures, and they will be followed with the film, "Smashing the Vice Trust."

Rittle's Band headed the bill at the Grand May 22-30, while other notables on the bill were Burt Levy, Maude Lambert and Arnaut Bell, Belle Blanche and De Witt, and Burke and Torrence.

Arrangements have been made between John B. Reynolds, manager of the Alvin Theater, and Director W. J. Holland, of the Carnegie Institute, whereby the entire collection of autographed pictures of stage celebrities belonging to Manager Reynolds, will be exhibited at Carnegie Institute, Schenley Park. Mr. Reynolds received a letter several days ago from Director Holland asking that the collection be loaned to the Institute for a special display, and after considering the matter Manager Reynolds finally agreed to loan the collection. Over one hundred and fifty-six well-known actors and actresses are contained in the collection, and Mr. Reynolds values it too highly ever to part with it. It is, without doubt, the finest collection in the country.

DAN J. FACHINEN.

SAN FRANCISCO

"Market Value" Produced at the Alcazar—"Isle of Bong Bong" Proves a Hit

The Columbia offered Annette Kellermann in picture in "Neptune's Daughter" for the week ending May 30. May 31, matinee, David Kessler appeared with his Yiddish actors in a Yiddish version of "Bought and Paid For."

The Alcazar offered Willard Mack and Marjorie Rambeau week commencing May 25 in "Miracle Mary." This week will be the farewell run of them stars, when their "Market Value" will be produced.

The Curt had "The Panther Shop" last week. William Hodge is appearing in "The Road to Happiness" this week.

The Gaiety opened a hit May 24 with the new offering, "The Isle of Bong Bong." The cast included Frances Cameron, Will H. Sloan, Walter Lawrence, Myrtle Dingwell, and Al. Shean.

The Valencia Theater was sold at auction recently for $975,000.

The Footlight Club, new dramatic organization, will shortly present Shaw's "How He Lied to Her Husband."

The Irish Players produce the comedy "The Happy Man" June 2.

The Orpheum did a S. R. O. business week ending May 24 and last week the same condition prevailed. The bill featured Rosie Wynn, Robert Haines and co., and Lillian Shaw.

The Empress offered Seven Picklards, Salvatore Bros., Frank and Pauline Berry, Morrisey and Hackett, while Pantages presented Landers Stevens and Georgia Cooper and others.

A. T. BARNETT.

DENVER

An intelligent and appreciative audience welcomed Richard Bennett to the Broadway after an absence of four years May 25-31. The power in those and telling dialogue of "Damaged Goods" held the audience from beginning to end. Nat Goodwin in "Never Say Die" week of June 1.

A stereopated version of "The Time, the Place and the Girl" was the Tabor offering May 24-30.

The Gardens Theater opens June 6 with "The Spendthrift." Thais McGrane will play leads for the opening weeks. A new spectacle, "The Sinking of the Titanic," had its first performance May 30.

The Gleason Players are to appear at Lakeside, beginning June 15.

FREDERICK D. ANDERSON.

NEWARK

Mabel Brownell joined the Orpheum Musical Stock co., for one week only, and assumed the lead in "The Telephone Girl." It is needless to say that Miss Brownell's appearance was the means of increasing the box-office receipts; in fact, they were compelled to give an extra matinee. All the favorites of the comedy co. ably assisted in making the performance a great success. Harry P. Gribbon, Arthur Conrad, Taylor Williams, Hudson Freeborn, Primrose Semon, May Merritt, and Georgia Campbell. This week, "The Talk of New York," with Clifford Storr in the cast.

Newark, like most other cities, is photoplay mad, and every theater, with the exception of Shubert, is using them.

GEORGE S. APPLEGATE.

RICHMOND

Grayce Scott Stock co. May 25-30 in "The Man on the Box," continue to please good houses at the Bijou. "Sweet Clover" June 1-6.

Lyric week of May 25-30 to fair business with "Sealed Orders," (moving pictures).

Colonial week of May 25-30 vaudeville and moving pictures; business fair.

W. G. NEAL.

Fred G. Andrews

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FROM CHICAGO

The Lambs Given Royal Welcome.
The Comedy to Have Premiere of "Elopers"—New Musical Play.
"Call of Youth" at Blackstone.
"Twin Beds" for Summer Run.
"Third Party" Wins Success.

CHICAGO, June 2 (Special).—Leading attractions that remain over include comedies, farces, and musical plays.

Perhaps the biggest and costliest aggregation of stars it has been our good fortune to welcome this season paraded triumphantly into the city Thursday, May 28. It was none other than the Lambs Club of New York. They appeared at their gambol for two performances only (at Grand Opera prices) to immense audiences. Chicago gave them a royal welcome, the town was magnificently decorated, and the lid was completely off. They were entertained by the Chicago Athletic Association during their brief sojourn.

"Potash & Perlmutter" has departed after a record-breaking run, and "The Whirl of the World" is the new tenant at Cohan's Grand Opera House.

Hillie Burke and her excellent company could have stayed indefinitely at the Blackstone Theater if previous bookings did not prevent.

"The Call of Youth," a new comedy, by Frederic and Fanny Locke Hatton, received its formal production at this theater last night. The cast numbers many well-known names.

Ruth Chatterton and Guy Standing continue pleasing capacity audiences with their delightful performances in "Daddy Long Legs" at Powers' Theater.

"Twin Beds," at the Olympic, ingeniously contrived and hysterically written, affords Madam Kennedy splendid opportunities. She is petite, and charming and runs amuck in every conceivable. This clever little farce will likely run on through the Summer.

Kolb and Dill, at the American Music Hall, are winning new admirers at every performance of their successful "Fun of Fifteen."

Henry Kolker, with "Help Wanted," at the Cort has established the popularity of that play. It has now passed the two hundredth performance.

"The Third Party," at the Princess, favorably cast with Taylor Holmes and Walter Jones, is winning much success.

Kitty Gordon will continue to appear at the Garrick for some time in her present vehicle, "Pretty Mrs. Smith."

Thomas W. Ryley's "Queen of the Movies" gorgeously staged (carefully censored, and correctly performed by Valli Valli, Frank Moulan, and a host of others will run on indefinitely at the Illinois.

"The Elopers," a musical comedy by the late Arthur Gillespie, Frederick Stanhope, and Hugo Frey, will be produced at the Comedy Theater on June 21. GEORGE L. COX.

FROM BOSTON

Robert Housum's "Sylvia Runs Away"—Brisk and Amusing Farce.
"Madame Moselle" at Shubert.
"Phyllis" Closes at the Cort.
"Under Cover" Begins 24th Week.
"End of the Bridge" Revived.

BOSTON, June 2 (Special).—Last Wednesday, May 27, at the Wilbur William A. Brady produced a new farce, "Sylvia Runs Away."

Scott Hamilton	Albert Brown
Douglas Lee	Edward Lansford
Samuel Graham	Neil A. Sparks
Sally Driscoll	Alice Brady
Sylvia Deane	Geraldine O'Brien
Daniel Hyde	Charles Quinn
Bartholomew Botts	Charles Lathian
Topham	Charles Hunter
Tance Frank	[illegible] Scott
Sergeant Muller	J. M. Hutchinson
Rooney	Harry Glazier

The author, Robert Housum, is known to the dramatic editor of the Cleveland Leader. He has written a brisk and really amusing farce, which, however, was sent on for only five performances, as the Wilbur closed for the season Saturday last. The new piece can be looked for in one of Mr. Brady's New York houses, nevertheless, early in the Fall, for it has promise of being a winner. The story of the piece is ingenious and extravagant in the usual manner of farce, and has to do with a Pittsburgh heiress who flees to New York with a reward of $10,000 on her head, rather than marry Bartholomew Botts. The reward amounts to three young men, whose generations in Wall Street have made that $10,000 appear absolutely necessary. In their efforts to capture the heiress, who has taken refuge in a hotel in their house, they lock up the wrong girl; a regular upheaval of all-known matters, there is falling in love all round, and there is much excitement and merriment before things straighten out. The piece is acted in the downright serious—and very funny—farce vein by Ned Sparks, who has one of his crusch parts, and by Elmer Booth, who resembles the two professions—not so very unrelated after all nowadays—of taxpoint and gunman. Alice Brady is charming and amusing as Sally.

Last night one musical piece, "Madame Moselle" (game to the Shubert), and two others, "Adele" and "Phyllis"—were reviewed; and each by motion pictures. "Adele," which ought to have had a better run at the Tremont, perhaps suffered, in the public's queer mind, by the changes in cast for only Natalie Alt of the original cast remained at the end. But the new cast was almost, if not quite, as good, and the piece deserved better success.

"Phyllis," the newly-fledged musical play that James C. Gray wrote for his wife, Grace Freeman, quickly fell by the wayside, despite desperate measures in the way of bolstering the piece up. The Cort is now showing Lyman H. Howe's travel Pictures, including those of the Panama Canal, while the Tremont has the Astor-Kellermann photoplay, "Neptune's Daughter." The Majestic, too, is given over to picture, and has Hoskin's "How Wild Animals Live."

"Madame Moselle," which the *Evening Post* thought good enough to spend the Summer in New York, has come over here to be our only musical play. The producers are unfamiliar—Chase and Everall—but the cast is excellent: Ralph Herz, Diane D'Andrey, Jack Henderson, William Frawley, Bessie Lambert, Ortensia Brandon, Glen Hall, Hallie Manning, Julie Ingersoll, Muriel Cutler, and Helen Hinton.

The Shubert, as it will do well to do, will remain the same item at the Colonial, and has been playing one of the three musical comedy companies in the first act, has been given over Monday's cast. Miss Herz is retiring from the cast only temporarily, to take a vacation.

"Under Cover" runs merrily along at the Plymouth, and on Saturday will have completed its twenty-fourth week. Lois Fisher is taking a vacation for the first time since the play opened, but will be back in the cast for the New York production in August.

At the Castle Square, John Craig has revived the most successful of the Harvard prize plays, "The End of the Bridge," with himself in the original cast. Lucille Watson plays the part originally played by Georgia Hardin. The Castle Square season will end next week with "Baby Mine."

Weber and Fields, at the Boston, are in their last week.

Mary Nash, last seen here in "The Woman," is at Keith's this week in the one-act play, "The Witch-Doctor," by Rita Weiman.

The mayor has modified the restrictions as to movement in such a way that the promising theater managers have been relieved.

The motion-picture operators in the five Gordon houses have recently been on strike, to enforce additional pay for Sunday work.

FOREMAN ISAACS.

FROM WASHINGTON

Great Agitation Over Sunday Performances in Capitol City.
Mgr. Rapley Tests Authority.
Greek Pageant Unprofitable.
Metzerall to Run For Congress.
Successful Season at Gayety.

WASHINGTON, June 2 (Special).—Following a decision (but) there was nothing in the law governing the District of Columbia to prohibit theaters and all places of public amusement from giving regular performances on Sunday, if the managers of such places so desired, Manager William H. Rapley, of the National Theater, however, resolved in place the conditions precedent before the public, determined that the commencement of the season, which opened with Al Aarons' Gayety company, and ever "Darkest Russia" at the National, should be held as a regular Sunday event. With full stage accessories, a capable and prevailing attendance, a complete production. The event was given without any interference.

Manager Rapley stands ready to welcome any interruption, and a trial case if necessary, confident a decision by law citizens can Justice is allowed to give regular performances. It is now up to Congress to enact a law governing this matter, but at present issues of more extraordinary vital importance engage their attention. It looks as if nothing will be done at this session.

The Sunday night opening of the open "Carmen" drew a large and most enthusiastic audience. The old-week change with a new addition of principals met with strong approval in the presentation of "Two Years of Happiness."

Manager Rapley, of the National, Gayety, Lyceum, and Casino, and a host of others, are to the press stating that there will be no more Sunday opera at the National this season. Manager Rapley says that the Alcazar Grand Opera company, that production of "Carmen" last Sunday night was for the purpose of testing the authority of the Commissioners of the District to stop a performance and for no other purpose. I have had the question under consideration for several months, have visited the authorities and have come over the situation at great length, claiming that it was unjust and unfair to make regulations that were not enforced. I have in the past at Sunday night concerts at the National vehemently lived up to the regulations as far as permitting any-thing to be done that did not conflict with the law, preventing the use of the scenic equipment as it was not required by the ordinance. My intention of presenting plays on Sunday during the Aborn engagement, however, Despite the fact that good crowds were present nightly with the perfect weather conditions prevailing, the elaborate production of the Greek pageant, "The Fire Bringers," did not prove a success from a financial standpoint. It was not properly handled or advertised, and the big and costly production for charitable purposes and the charities interested did not reap the enterprise with interest and every indication of a notable ticket sale in which they would derive a benefit. It is said that the guarantors will pay the amount of the deficit.

The Columbia Players in the delivery of "Mrs. Temple's Telegram" at the Columbia last week scored strongly. Large audiences prevailed. "Liberty Hall" is the current week's bill.

Oliver Metzerall, treasurer of the Columbia Theater Company, a prominent politician in Maryland Republican state affairs, having been twice elected to the General Assembly and once to the State Senate, has announced that he will contest party's candidate for Comptroller of the State and has thrown his hat in the ring, and announces that he has decided to become a candidate for the Republican nomination for Congress in the Fifth Congressional District of Maryland.

The very excellent presentation of "Governor's Lady" by the Poli company, was universally praised by large audiences during the week. Lotta Powell scored an artistic success in the role of Mrs. Slade, and Richard Buhler was prudent as the governor. The current week's offering is "The Honeymoon."

The Garrick Theater has closed one of the best seasons in its history.

Keith's offers in the current week's bill a most unusual array of attractive vaudeville programme. Among the principal features are Henry Dixey, Maud Lambert and Ernest Hall, Lena and Company, the Cadets de Gascogne, Bertha Herron and Bonnie Gaylord, the Lalanda, Gormley and Caffrey, and Twists.

JOHN T. WARDE.

Plans were filed some days ago by Walter Van Pressor for the Chefsek Amusement Corporation for a two-story brick theater building to occupy a plot 82 by 90 feet on the west side of Pumpkin Avenue, 100 feet south of Hancock Street, Brooklyn, which will cost $12,000 to build.

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FROM BALTIMORE

Aborn Co. in Fine Productions Of "Martha" and "La Boheme"—Several New Artists Appear.
Dance Festival at the Academy.
Maryland Closes Good Season.
Poli Co. Offers "Easiest Way."

BALTIMORE, June 2 (Special).—The past week saw two excellent productions by the Aborn company at Ford's, and although the first was exclusively the audiences were small. "Martha" and "La Boheme," the latter, both were given a very creditable reading by this organization. The work of the principals and chorus was of an unusually high standard of excellence, and the alternating artists (natural enough) now showing, who made a most favorable impression. They included Elsie Kilroy, Johanna Kristoff, Louis Le Maire, Gladys Chandler, Almond Gulick, James Stevens, Umberto Sacchetti, Ralph Errolle, and Paul Gilmore. Miss Kilroy, Miss Le Maire and Mr. Sacchetti's Martha and Mr. Gulick's Lionel were splendid. Miss Kristoff's Nedda and Mr. Errolle's Canio were worthy of the highest praise. Mr. Sacchetti's Wagnerian Wrestling and Mr. Gulick's Manly Miss Le Maire's work was delightful in "Martha," and the trio composed of Messrs. Kaufman, Stevens, and Gilmore were splendid. These artists lend distinction to the Aborn forces.

Manager Louis F. Dean, who is foremost among the progressive men just announced that he has secured for the Academy for two nights and a matinee June 8 and 9 the Modern Dance Festival, an entertainment devised after the Castles' hit which it is promised will surpass the one offered by that famous pair. Included in the season cast is the noted Duncan dancer pupils as Joe Smith, Mamie Doran, and Eleanor Pendleton, the latter a Baltimore girl who first came into the limelight by her work in "The Man from Cook's."

The Maryland Theater closed its doors on Saturday night after the most successful season in its history. The business attained at the Maryland by the Poli's this year was enormous, and only was the possibility of a stock company in this city demonstrated, but the way was cemented for the installation of an permanent company.

"When Knighthood Was in Flower" is the next attraction at the Maryland, and will be the first theatrical production here since the Poli's this week. Julia Marlowe and Edward Sothern have chosen the Maryland for the premiere of their new production, which will open a season of many weeks' duration. Miss Marlowe's role is that of Mary Tudor, sister of Henry VIII. and Duchess of Suffolk, and Mr. Sothern will be seen as Charles Brandon, Duke of Suffolk. The production will be a most elaborate one, and the engagement will be looked forward to with much interest by theatergoers.

"Peggy" was given on Monday night of the present week with the original Lyceum cast, including Ethel Barrymore, Ralph Morgan, Ernest Lawford, Louis Le Maire, James Stevens, and Gladys Hanson. The latter made a most favorable impression, and will be seen in more important roles in future productions. The Lyceum players will open a season of stock at the Auditorium next week.

Hugh Dillman, who has just closed his season with Elsie Ferguson in "The Strange Woman," sailed for London on the Minneapolis, May 30.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Louis Evan Shipman, in "Adventures of a Play," Comments Upon Stock Companies

That Louis Evan Shipman's opinions are worth while have been attested by the popularity of "D'Arcy of the Guards," "The Grain of Dust," "The Crisis" and other well-known products of his pen. Recently Mr. Shipman has written a book, "The Adventures of a Play," in which he traces interestingly the tempestuous career of his now famous "D'Arcy of the Guards" from the time of its creation to its successful production in New York and London. In this book Mr. Shipman pays a brief tribute to those remarkable theatrical institutions, the stock companies, that is well worth recording.

"Stock companies have been, I think, on the whole, the most potent modern influence in the development of a rational, healthy taste for the theater that we have had in this country, besides being our only training school for actors. It is amusing to see the startled look on the faces of a New York audience, and the agitated rustle of programmes at some first performance, when a hitherto unknown actor or actress makes a "hit," usually the result, if it were known, of months and even years of steady grind at a new part every week. This training—crude, arduous—is nevertheless the only course open to young actors for acquiring the elementary technique of their profession."

In commenting upon the influence of stock companies in helping to keep alive the best works of our authors, Mr. Shipman says: "There has not been a year since the original production of "D'Arcy" that it has not been played by some of these companies in various parts of the country, whereas without them its career would have ended, once it had served its purpose as special medium for Henry Miller. In this way has been formed a repertoire of American plays that is fairly representative of the movement and development of the American drama during the last twenty years. And though most of our plays "date" quickly, it is interesting to have the opportunity of seeing the plays of Bronson Howard, Augustus Thomas, Clyde Fitch, William Gillette, as well as many others, rescued from the limbo to which our peculiar theatrical conditions would ordinarily consign them."

STOCK IN NEW YORK

Academy's Special Season of Stars Closes—Regular Company Presenting "One Day"

Academy of Music.—"One Day" is the attraction at this popular playhouse this week. This offering is the first play to be presented in six weeks without a famous player in the leading role. The cast is composed of all the favorites of the regular organization, with Theodore Friebus and Priscilla Knowles in the leading roles.

Last week Amelia Bingham appeared at the Academy in her well-known success, "The Climbers." An excellent audience welcomed the star at every performance in spite of the great heat. Miss Bingham gave her usual finished performance of the difficult role of Mrs. Sterling. Theodore Friebus and the resident company contributed capable support.

Royal.—"The World and His Wife" is the bill at the uptown playhouse this week. Lowell Sherman, Edward Emery, Wright Kramer, Frances Neilson and the others are giving their usual effective portrayals. Last week "Bella Donna" was presented, with Miss Neilson in the Nazimova role. Excellent business was the rule.

CHARLES BALSAR AT YOUNGSTOWN

YOUNGSTOWN, O., May 30.—Charles Balsar made his debut as leading man of the Park Theater Stock company in the role of Nat Duncan in "The Fortune Hunter," May 18, and scored a tremendous success. The Youngstown *Vindicator*, commenting upon his performance, says: "Balsar's methods are those of the natural school. He is most artistic in every line, in every gesture. He brings to his part the required good looks, refinement, and cleverness requisite—and his youth, personality, and splendid acting will be main factors in the success which is certain after his triumph on the opening night."

THAIS MAGRANE AT DENVER

Well-Known Actress to Play Leading Roles at the Elitch Garden

Thais Magrane has been engaged to play leading roles with the stock company at the Elitch Garden Summer theater at Denver. Miss Magrane's last notable appearance was in the leading role of "Everywoman." She has had considerable stock experience, and her vacations are usually brief in consequence of the great demand made upon her capabilities as leading woman. Miss Magrane left for Denver on May 26.

PREMIERE AT ROCHESTER

"The Public Eye," by Kate Jordan, Produced by Manhattan Players

ROCHESTER, N. Y., May 30.—"The Public Eye," a new play by Kate Jordan, was given its first production on any stage May 25 by the Manhattan Players at the Lyceum Theater. Despite all the difficulties that beset a stock organization when it attempts anything outside of the set routine of established plays, the new piece scored. The play concerns the idea of publicity and is worked out with farcical intent.

ROSSEY HOGAN.

CHARLES D. PITT. *Morrison, Chicago.*

Charles D. Pitt is the son of the well-known character actress, Fanny Addison Pitt, and the late H. M. Pitt. He began his career with the late E. M. and Joseph Holland when they appeared as joint stars in "A Social Highwayman."

Engagements followed in stock companies in Louisville, Pittsburgh, and New Orleans. Leaving stock, except for the Summer months, when he directed in various companies, he supported such stars as Maude Adams, Viola Allen, Henrietta Crosman, Leslie Carter, and the late James A. Herne.

Mr. Pitt's talent as a stage director soon built up an enviable reputation for him, and after many flattering offers he returned to stock, spending two seasons, respectively, at the College Theater, Chicago, and at Poli's, Scranton, Pa. He afterwards became associated with the Keith forces in Brooklyn, and last Summer he was the director of the Dominion Stock company, Ottawa, and the Temple Players, Hamilton, under the management of Clark Brown.

The past season Mr. Pitt has been associated with George Broadhurst as stage-manager of the "To-Day" company. This Summer Mr. Pitt again has charge of the Temple Players, Hamilton.

MUSICAL STOCK FOR SYRACUSE

SYRACUSE, June 1.—A musical stock company, now being organized by the Witmark Music Library and Agency, will open at the Valley Theater in this city June 22. The latest musical comedies will be presented.

BAYONNE STOCK CLOSES

The stock company at the Broadway Theater, Bayonne, closed its season May 23 with "At Piney Ridge" as the attraction. Edison talking pictures have been installed for a short season.

ELMIRA'S MUSICAL STOCK OPENS

ELMIRA, N. Y., June 1.—The Borich's Theater Opera company open their Summer engagement to-night with "The Prince of Pilsen" as the attraction. "The Chocolate Soldier" and "The Spring Maid" are to follow.

J. MAXWELL BERRS.

LYNNE YODER COMPANY AT OTTAWA

OTTAWA, ONT., May 30.—Miss Lynne Yoder and company opened a Summer season at the Britannia Auditorium, May 25, to large audiences, presenting "A Woman of Mystery."

J. H. Du Bs.

MISS COUNTISS SCORES

Versatile Actress Takes Eva Lang's Place in Emergency in Denver

DENVER, COLO., May 25 (*Special*).—Cathrine Countiss is a cool and dependable young woman in an emergency. She had just just returned from church Sunday noon, yesterday, when she was appealed to by Manager O. D. Woodward, of the new Denham Stock company, His popular leading woman, Eva Lang, had broken down at a final morning rehearsal of "His House in Order," and was even then on her way to a hospital to be operated on for appendicitis.

Miss Countiss has had her own companies and knows how many interests suffer when a theater is closed. So she undertook to keep the Denham open. Eight hours later she was playing Nina, the lead, one of the longest and trickiest parts in modern drama. Her reception throughout the evening was terrific, for the audience realized the big thing she was accomplishing.

"Cathrine Countiss accomplished the seemingly impossible," says Sara Farrer in the Denver *News*; "she carried the four acts in a way not only surprising, but gave a delightfully artistic piece of acting. It was really a marvelous performance that Miss Countiss gave, and demonstrated the thoroughness of her ability. The audience was most enthusiastic."

Although Miss Countiss went to Denver for a vacation at her summer home, after a year of vaudeville headlining, she will probably play the Denham leads for a few weeks until Miss Lang recovers.

INDIANAPOLIS CO. CLOSES

Wright Huntington Players Conclude Engagement at English's

INDIANAPOLIS, May 30.—The Wright Huntington Players at English's Opera House close a seven weeks' engagement tonight. "Our Wives" is the attraction for the farewell week. The comedy, never before seen here, was given a splendid interpretation and pleased large audiences throughout the week. Homer Barton, who has been a great favorite from the first, added much to his laurels by his skillful and humorous performance of Pasty Bowers. Louise Gerard, as Wilson, added to her popularity and leaves a distinctly pleasant memory of her good work. Henry Gaell, as the dentist, played with distinction. Chester Beach as the stockholder, Robert Hudson as the artist, and Irving Southard as Otto, the valet, added to the fun and success of the farce. Jeanne Jackson, Laura Arnold, and Blanche Cartwright, all Indianapolis girls, made pleasing impressions as the wives.

PEARL KIRKWOOD.

STOCK IN BROOKLYN

Boy Scouts Appear in "Shenandoah"—Grand Opera House Stock Closes

More than three hundred boy scouts assisted in what was unquestionably one of the most elaborate stock productions of "Shenandoah" ever seen in Brooklyn, May 25-30. Bronson Howard's well-known Civil War play was used to inaugurate the Summer season of the Bushwick Players at Keith's Bushwick Theater. The principal parts were essayed by M. J. Briggs, Leah Winslow, Joseph Eggerton, Charles Schofield, Isadore Martin, and Caroline Locke.

The Grand Opera House Stock company closed a successful season with a production of "The Divorce Question." Noel Travers scored a decided triumph as Dogie Doe, while Miss Gilmore was seen as Mamie. The work of Minnie Stanley, Manuel Snyder, and William Elliot was especially pleasing. Dan Bagnell, George Carleton, Irene Douglas, James A. Harris, and Edward C. Davies were seen in congenial assignments. The successful season at the Grand Opera House is mainly due to the splendid work of Mr. Travers, who has served in the capacity of director and leading man.

J. LEROY DAVE.

LONERGAN CO. TO OPEN AT LYNN

NEW BEDFORD, MASS., June 1.—The Lester Lonergan Players, who closed a highly successful engagement at Hathaway's Theater on May 23, will open in Lynn in August. The company will be composed of practically the same members that were in the New Bedford organization.

June 10th Issue

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STOCK IN HAWAII

Webb's "Players" Open Season at Honolulu—Company Popular with Soldiers

HONOLULU, HAWAII (Special).—The Bijou Theater is now housing the Players, a stock company which George Webb recently brought here. The organization is popular with the playgoing public, and such excellent business has been the rule since the opening that the ten weeks' season may be extended indefinitely. "The Fortune Hunter," "Seven Days," "The Typhoon," and "The Escape" are among the plays to be presented in the near future.

Florence Oakley, the leading woman, has made a decided impression, and Ines Ragan has proven an exceedingly clever ingenue and comedienne. George Webb, Guy Hitner, Jay Hanna, Robert Bonner, George Berrell, Huron Blyden, Jack Belgrave, Marie Baker, Leah Hatch, and Olga Grey form a well-balanced company.

Every Sunday the Players journey out to Schofield Barracks, where some seven thousand United States soldiers are stationed. The current play is presented and the Amusement Hall is crowded to the doors. Performances on Sunday are tabooed in Honolulu, but companies playing here can always count upon a full house at the Barracks on that night.

C. D. WRIGHT.

ALLENTOWN STOCK OPENS

Musical Comedies to Be Presented—William Clifton in Leading Roles

ALLENTOWN, PA., June 1.—Manager W. J. Fitzgerald opened his Summer stock season at Central Park Theater, Bittersville, on Monday evening, May 25. His opening bill, "Honeymoon Trail," was a poor opener, but he has gathered together a company superior to those seen here the past few seasons, and subsequent bills should go with considerable zest.

William Clifton, late of "When Dreams Come True" company, played the leading roles, and showed much ability as a comedian. Robert Milliken and Jack Martin added much to the cast, while Grace Turner and Jeanie Fletcher possess voices of wide range. Euisile Young, Elmer Cornwell, George Burnett, Sidney Broughton, Charles Anderson, and Sidney Myers are the other principals. Mr. Fitzgerald has an active, good-looking chorus of twenty. The orchestra is under the direction of William Henderson and the producer is Mr. G. C. V. Lord. "The Arrival of Kitty" follows, to be followed by "A Stubborn Cinderella."

FORD L. SHOTWELL.

DALLAS STOCK ENGAGED

Lake Cliff Casino Co. to Open June 7—Louis L. Hall and Dorothy Shoemaker in Leads

DALLAS, TEX., May 30.—The stock season at Lake Cliff Casino in this city opens June 7 with "The Woman" as the attraction. Frank Wright, representing Charles Oliver, manager of the Casino, has engaged the following players: Louis Leon Hall and Dorothy Shoemaker, who will play leading roles; Mr. Hall and Miss Shoemaker have recently closed successful engagements with the Baker Players at Portland, Ore.; Jane Houston, Esther Howard, Molly Revell, Henry Douglas, Homer Hunt, Walter Young, Mr. Dey, and Allen K. Reese. George A. Little is the scenic artist and Frank Wright will act as stage director.

NEW PLAY PRODUCED AT DE KALB

CHICAGO, May 30.—Whitney Collins's newest play, "The Girl Without a Chance," had its premier at De Kalb, Ill., May 21, in the hands of Robert Sherman's Stock company at that place, and the piece shows every indication of being a big hit. Offered in the regular routine, without an extra boosting, it outdrew many of the best known plays the company has offered and finished to a record business for the half week. Local papers were unanimous in pronouncing it the best play that has been offered by this popular company. Mr. Sherman is now arranging a route for it for the coming season, and "The Girl Without a Chance" is pretty sure to prove a big winner for the successful Westerner. The cast follows:

Steve Burton	Chris Young
Jerry Sullivan	Fred Hubbard
Johnny Sharon	Ralph Nickiow
Tim Kerrigan	Tom Wilson
Tony Barosi (afterward Dago Joe)	J. E. Flint
Pietro Massetta	Ralph Nickiow
Mae Burton	Blanche Epley
Big Ann	Rita Riordan
Carlotta Barosi	Elizabeth Daye
Serlina Massetta	

The scenery for Mr. Collins's new play is now being painted in Mr. Sherman's Chicago studio.

MRS. J. A. DUNCAN.

TRENTON STOCK COMPANY POPULAR

TRENTON, N. J., June 1.—The Calburn Stock company entered its third week, presenting "The Great Divide," and without any exaggeration, this company has proved to be the best stock players who have ever visited Trenton. Eleanor Parker and Richard Thornton play the leading roles. Others in the cast are Edward Darsey, Francis Byrne, George Lane, Frank Darsing, Gilbert Mason, John C. Lawrence, Bob McClung, John W. Cowell, Dennis O'Moore, Jerry Broderick, Bijou Washburn, Emma De Weale. This week, "Stop Thief," to be followed by "The House Next Door." Mabelle Estelle, formerly of the Brownell Stock company, of Newark, joins the company to-day.

GEORGE B. APPLEGATE.

SUCCESSFUL OPENING AT WATERBURY

WATERBURY, CONN., May 30.—Monday night (May 25) the Players made their initial appearance at Jacques Theater, and scored instantaneously. The opening play was "Officer 666," which Director Edwin Mordant staged with faithful adherence to the original. Ernestine Morley, as the lessee and star of the company, was greeted with enthusiasm. At her instigation the theater has been repainted and redecorated; flowers and summery hangings have taken the place of shabbiness, and promised renovations have become a reality. Company, play, and theater share in success, which is attested by good business. Besides Miss Morley we have Will Howard, Florence Chapman, Harry E. McKee, Mabel Reed, George Ecco, Louise La Blanc, F. W. Taylor, Calvin Thomas, Egbert Munroe, Wallace Brooks. "Clothes" is the current play.

MAUDE LEONE HONORED

VANCOUVER, B. C., May 29.—Maude Leone was the recipient of many honors on her closing night as leading woman of the Empress Theater Stock company. Gifts and flowers were showered upon the stage in profusion. Among the flowers was a magnificent basket of American Beauty roses from the mayor of the city. A handsome sterling silver vanity set was presented by the members of the company and those connected with the theater both in back and front of the house. On one of the silver pieces was engraved "Dear Old Pal"—from the Empress Bunch." After the closing act the curtain was raised eight times while the audience stood and applauded Miss Leone until she responded with a speech of farewell.

NEW LEADING WOMAN AT KANSAS CITY

KANSAS CITY, May 30.—Louisita Valentine has been engaged by the management of the Auditorium Theater Stock company as leading woman, to alternate with Frances McHenry for the rest of the season. Miss Valentine has had considerable experience in stock, having played engagements with the Richmond Theater Stock company on States Island, N. Y.; at Bayonne, Philadelphia, Pittsburgh and Brooklyn. Miss Valentine made her local debut on May 25 in "Brewster's Millions."

CLARENDON STOCK UNDER CANVAS

FOREST, O., May 30.—The Clarendon Stock company opened its Summer season under canvas on May 11 at Mount Blanchard, O. Excellent business has prevailed at every performance. The company numbers eighteen people, including a ten-piece band. Cecil Wood Clarendon is featured under the direction of the Fahl Brothers, and she is supported by an excellent cast of players, including Ernest Veven and others.

RASE-ROMIG

SPOKANE, WASH., May 30.—Della Romig and William A. Rase, who were members of the Harry B. Cleveland Musical Comedy Stock company which played a short engagement recently in this city, were married last week by Justice S. C. Hyde. The couple have left for Portland, Ore., to make their home.

W. S. MCCABE.

CHESTER WALLACE PLAYERS LIKED

The Chester Wallace Players are now in the twelfth week of a successful season at the New Majestic Theater, Ashtabula, O. The current offerings are: "The Fortune Hunter" and "The Belle of Richmond." Mr. Wallace and Luella Arnold are especially popular in the leading roles.

STOCK NOTES

William Douthitt, a resident of Honolulu and who is well known in the profession under the name of William Bassett, has joined the Players at the Bijou Theater, Honolulu, and is appearing in character roles.

Oswell L. Jackson has closed a thirty-four weeks' engagement as leading man of the Aubrey Stock company at Clarksburg, W. Va., and is resting at his farm at Muskegon, Mich.

Dorothy Kennedy has succeeded Eleanor Brent as leading woman of the Arvine Players, at Orange, N. J.

Edwin Maxwell, lately of the Gotham and American stock companies, has been engaged by the Universal Film Company for the scenario department. Mr. Maxwell's first pen product was written in less than an hour under sudden demand.

DeForest Dawley has succeeded Stewart Robbins in heavy roles with the Poli Stock company at New Haven.

Florence Pemberton, who has been playing character roles with the New Haven Poli company, retires from the organization June 6.

Carolyn Elberts is resting at her home in Fall River, after two years as leading woman with the Malley-Denison company. Miss Elberts has been offered a prominent role in a musical comedy success on the road next season.

Rita W. Harlan, well known in stock and productions, has been engaged by Cohan and Harris to play Mrs. Rhodes in "Seven Keys to Baldpate."

Robert Lee Allen, who was specially engaged to support the stars recently appearing at the Academy of Music, has been signed by Klaw and Erlanger to succeed Frank McIntyre in "Oh, Oh, Delphine" next season.

Marguerite Shirvin will shortly close her season as leading woman at the Lyceum Theater, New Britain, Conn. After a brief holiday with her family in Oklahoma City she will return in New York for rehearsals for a Fall production.

Anna Cleveland has closed her special vaudeville season with Lowell Sherman and is available for Summer stock.

Boyd Agin, who played this season in "The Conspiracy" and "The Third Party," has been spending a few days at his home in Cincinnati, resting, preparatory to opening, June 1, with the Pitt Stock company, in Pittsburgh, for the Summer season.

The Rosa Reade Stock company opened at Dey's Arena, Ottawa, May 25, presenting "The Charity Ball."

William Lorenz, who recently closed with Otis Skinner in "Kismet," has accepted a Summer engagement with the Byers Stock company, at Colorado Springs, Colo.

Catherine Brennan has been engaged as ingenue for the Davidson Theater Stock company at Milwaukee, Wis. Miss Brennan is remembered for her brilliant work with Henrietta Crosman in "The Tongues of Men."

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. No route publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BLUE Bird (Messrs. Shubert): St. Catharines, Ont., Can., May 30-June 6.
CALL of Youth (Jos. M. Gaites): Chas., 1—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: London, England, May 4-July 15.
COBURN Players: Fargo, N. D., 4; Grand Forks 5, 6; Sioux City, Ia., 7, 8; Ames 10, Grinnell 11, Des Moines 12, 13, Maryville, Mo., 15, 16, Cape Girardeau 17, 18.
DADDY Long Legs (Henry Miller): Chgo., March 16—indef.
DREW, John, and Ethel Barrymore (Chas. Frohman): N.Y.C., May 11-June 6.
DUMMY, The (Play Producing Co.): N.Y.C. April 13—indef.
GEORGE, Grace (Winthrop Ames): N.Y.C. April 14—indef.
GIRL of Eagle Ranch (Alcazar Amusement Co.): Sherman Mills, Me., 1-3, Oakfield 4-6, Smyrna Mills 8-10, Hodgen 11-13, Linneus 15-17, Mars Hill 18-20.
GOODWIN, Nat: Denver 1-6.
HELP Wanted (Oliver Morosco): Chgo., Dec. 20—indef.
KITTY MacKay (Wm. Elliott): N.Y.C., Feb. 1—indef.
MISLEADING Lady (Wm. Harris, Jr.): Boston May 4—indef.
MISSOURI Girl (Norton and Huth): Oakdale, Cal.
OMAR, the Tentmaker (Tully and Buckland): Des Moines, Ia., 2-3, Omaha, Neb., 4-6, Salt Lake City 8-10, Reno, Nev., 12, Frisco 14-17.
PAIR of Sixes (H. H. Frazee): N.Y.C. March 30—indef.
PANTHEA (Messrs. Shubert): N.Y.C. March 23—indef.
PEG o' My Heart (Co. C): (Oliver Morosco): Los Angeles May 31-June 13, Salt Lake City 15-20.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 18—indef.
RUSSELL, Annie (Lawrence J. Ashall): Montreal 1-6.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
STEP Lively (John Emerson): Atlantic City, N. J., 15-30.
SYLVIA Runs Away (Wm. A. Brady): Boston May 27—indef.
THINGS That Count (Wm. A. Brady): N.Y.C. Feb. 23—June 6.
THIRD Party (F. Ray Comstock): Chgo., April 20—indef.
TO-DAY (Manuscript Prodpeing Co.): N.Y.C. Oct. 6—indef.
TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.
TWIN Beds (Wm. Harris, Jr.): Chgo., May 16—indef.
UNDER Cover (A. H. Woods): Boston, Dec. 29—indef.
WITHIN the Law (Selwyn and Co.): Ft. William, Ont., Can., 4-6.
YELLOW TICKET (A. H. Woods): N.Y.C. Jan. 20—indef.

PERMANENT STOCK

ACADEMY of Music (Wm. Fox): N.Y.C.
ACADEMY Players: Charlotte, N. C.
ALBEE Players: Prov., R. I.
ALCAZAR: Frisco.
AMERICAN (H. R. Polack): Minneapolis.
AMERICAN (Henry Clay Blaney): Faith, S. D.
ANGELL (C. W. Lawford): Lancaster, O.
ARVINE Players: Orange, N. J.
AUDITORIUM: Perth Amboy, N. J.
AUDITORIUM (Thomas D. Serrey): Pleasure, Mass.
AUDITORIUM (Mrs. H. Miller): Kansas City, Mo.
AUDITORIUM (O. Jones): Lynn, Mass.
BAILEY-Mitchell: Seattle.
BALDRIDGE: Minneapolis.
BARR: Portland, Ore.
BARRETT: Knoxville, O.
BARROW-Howard Players: Lincoln, Neb.
BEASLEY, Jack (J. D. Proudfoot): La Crosse, Wis.
BIJOU: Fall River, Mass.
BISHOP: Oakland.
BLOOD, Adele: Toronto.
BONSTELLE Players: Buffalo.
BONSTELLE Players: Toronto.
BOYLE (Father and Son): Canton, O.
BROWN, Henrietta (Chas. A. Goettler): Paterson, N. J.
BUNTING, Emma: Memphis, Tenn.
BURBANK (Oliver Morosco): Los Angeles.
BUSHWICK Players (Al. Treberg): B'klyn.
CALSMITH: Williamsport, Pa.
CALSMITH: Allentown, Pa.
CALSMITH (Callahan and Smith): Atlantic City, N. J.
COLONIAL: Cleveland.
COLONIAL Players: Norfolk, Va.
COLUMBIA (Metzerott and Mayer): Washington, D. C.
COMSTOCK Players: Albany, N. Y.
COMSTOCK-Terry: Schenectady, N. Y.
CONNELL: Wilmington, Del.
CRAIG: John: Boston.
DE DRYNE, Severin: Hoboken, N. J.
DOMINION: Ottawa, Ont., Can.
DORNER Players: Niagara Falls, N. Y.
DRAMA Players (Edward Mouse): Westbrook, Me.
EMPIRE: Montreal.
EMPIRE (Julius Cahn): Salem, Mass.
EMPIRE: Syracuse, N. Y.
EMPRESS: San Diego.
GAGNON-Pollock: New Orleans.
GAYETY: Indianapolis.
GERMAN (Hans Loebel): St. Louis.
GERMAN (Ludwig Greis): Milwaukee.
GLASER, Vaughan, and Fay Courtney: Detroit.
GORRELL: Waterloo, Ia.
GRAND: B'klyn.
GREENPOINT (Law Parker): B'klyn.
HARRINGTON, Beatrice: Denison, Tex.
HARVEY (Josi Friendlich): Rockford, Ill.
HASWELL, Percy: Toronto.
HOLDEN: Cleveland, O.
HORNE: Canton, O.
HUNTINGTON, Wright: Indianapolis.
HUNTINGTON, Wright: St. Paul.
HUNTLEY: Savannah, Ga.
JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.
JAMES, William, Players: Portsmouth, Va.
JEFFERSON (Julius Kahn): Portland, Me.
JUNEAU (D. W. Cromberger): Milwaukee.
KEITH: Toledo, O.
KELLEY, Jewell: Atlanta, Ga.
LANDERS: Springfield, Mo.
LANG, Eva (O. D. Woodward): Denver.
LA VERNE, Lucille: Atlanta, Ga.
LAWRENCE, Del S.: Vancouver, B. C.
LEAVENS: Schenectady, N. Y.
LONG, Billie (J. P. Gorins): Nashville, Tenn.
LYON: Mobile, Ala.
LYRIC (Vanoia): Troy, N. Y.
MAGRANE, F. Ashton Magrane): Wichita, Kas.
MAJESTIC (Fred K. Lanham): Erie, Pa.
MALLEY-Denison: Newport, R. I.
MANHATTAN Players (John W. Ramsey): Rochester, N. Y.
MERKYL-Harder: New Brunswick, N. J.
MERRIMACK Players: Lowell, Mass.
MODERN Drama: Savannah, Ga.
MORLEY, Ernestine: Waterbury, Conn.
MORRILL, Elizabeth: Wichita, Kas.
NEWBURGH: Newburgh, N. Y.
NORTH, Frank: Waco, Tex.
OAK Park: Oak Park, Ill.
OLIVER, Otis: Bellevile, Ill.
ORPHEUM (B. F. Keith): Paris.
ORPHEUM: Wilmington, Del.
ORPHEUM (J. Herman Thomas): Cincinnati.
ORPHEUM Players: Montreal, Que., Can., A. A. Webster): Winnipeg, Man., N. C.
PERMANENT: Edmonton, Can.
PERMANENT Players: Winnipeg.
PERRY, Augusta (Walter Downing): South Framingham, Mass.
POLI: Hartford, Conn.
POLI (Kendall and Weston): New Haven, Conn.
POLI (Wolfgwood Nowell): Baltimore.
POLI: Washington, D. C.
POLI: Tacoma.
REDMOND: Sacramento.
ROYAL Theater: N.Y.C.
RUSH-Bishee: Erie, Pa.
REX Players: Salem, Ore.
SAYLES, Francis (David Hellman): Superior, Wis.
SEBYORE, Mary: Cleveland, O.
SHANNON, Harry: Wauseon, O.
SHUBERT (G. A. Newton): Milwaukee, Wis.
SMILEY, Emily: Phila.
STAMFORD Players (Maurice Stanford): Phila.
SUBURBAN: St. Louis.
SUMMERS: Hamilton, Ont.
TEMPLE Players (Clark Brown): Hamilton, Ont., Can.
TURNER, Clara (W. F. Barry): Port Chester, N. Y.
VAN DYKE and Eaton (F. Mack): Des Moines.
VAN DYKE and Eaton (F. Mack): St. Joseph, Mo.
WALLACE, Chester: Bradford, Pa.

TRAVELING STOCK

ANGELL (Joe Angell): Oswego, N. Y., May 25-June 6.
CORNELL-Price Players: Wauseon, O., 1—indef.
FERGUSON Brothers: Okmulgee, Okla., 1-6.
GORDONIER Brothers: Britt, Ia., 1-6.
HARRISON Theater: McKinney, Tex., May 25-June 13.
LYNN, Jack: St. Albans, Vt., 1-6, Newport 8-13.
SHOREY, Ethel May: Amherst, N. H., Can., 1-3, Spring Hill 4-6.
SHURTELL, Al.: Kingston, N. Y., May 25-June 11.

OPERA AND MUSIC

ABORN English Grand Opera (Messrs. Aborn): B'klyn May 18-June 6.
ABORN English Grand Opera (Messrs. Aborn): Pittsburgh May 4—indef.
ABORN English Grand Opera (Messrs. Aborn): Baltimore, May 11—indef.
ABORN English Grand Opera (Messrs. Aborn): Washington May 18-June 27.
GORDON, Kitty (Oliver Morosco): Chgo., May 10—indef.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): N.Y.C. April 13—indef.
HONEYMOON Express (Messrs. Shubert): St. Paul 1-6.
KOLB and Dill (George Moore): Chgo., March 8—indef.
MADAME Moselle (Chas. and Everall): Boston 1—indef.
MUTT and Jeff in Panama (B. M. Garsed): Kendallville, Ind., 5, Huntsville, O., 6, Ottawa 8, Chgo. Jct. 9, Londonville 10, Kent 11, Greenville, Pa., 12, Connaut, O., 13, Corry, Pa., 15, Fredonia, N. Y., 16.
PASSING Show of 1914 (Messrs. Shubert): N.Y.C. 4—indef.
QUEEN of the Movies (Thomas W. Riley): Chgo., May 10—indef.
RED Rose (John C. Fisher): Halifax, N. S., 5-6, Wolfville 8, Yarmouth 9.
ROCK and Fulton (Gaiety Theater Co.): Los Angeles April 27—indef.
SMART Set (C. L. Caswell): N.Y.C. May 25-June 6.
WEBER and Fields: Boston May 25-June 6.
WHIRL of the World (Messrs. Shubert): Chgo. May 31—indef.
ZIEGFELD Follies of 1914 (Florenz Ziegfeld): N.Y.C. 4—indef.

MINSTREL

DUMONT'S (Frank Dumont): Phila. Aug. 30-June 6.

CIRCUS

BARNES, Al. G.: Jamestown, N. D., 3, Cooperstown 4, Valley City 5, Fargo 6, Brainerd, Minn., 7, Aitken 8, Cloquet 10, Duluth 11, Superior, Wis., 12, Ashland 13.
BARNUM and Bailey: New Haven, Conn., 3, Waterbury 4, Hartford 5, Holyoke, Mass., 6, Springfield 8.
HAGENBECK-Wallace: Sandersville, Ga., 3, Statesboro 4, Wheeling, W. Va., 5, Washington, Pa., 6.
101 RANCH Wild West Show (Miller Brothers and Edward Arlington): Pawtucket, R. I., 3, Worcester, Mass., 4, Pittsfield 5, Springfield 6.
RINGLING Brothers: Flint, Mich., 3, Port Huron 4, Chatham, Can., 5, St. Thomas 6.
TOMPKINS Wild West: Terrifville, Conn., 3, Windsor Locks 4, Thomaseville 5, Somers 6.

MISCELLANEOUS

LAUDER, Harry: Sydney, N. S. W., May 30-June 30, Brisbane July 6-16.
LUCY, Thomas Nimore: Granger, Ia., 3, Farnhamville 5, Early 6, Kearney 10, 11, Poland 12, Kearney 13, 14, Albion 15, Thornton 16, New Hartford 17, 18.

INDIANAPOLIS

Lambs' Gambol Creates Keen Interest—Pictures the Only Prevailing Amusement

The one big and absorbing topic of conversation for the past week was the Lambs' Allstar Gambol, the first ever witnessed in Indianapolis. A near capacity audience gathered at English's afternoon of May 26. And it is safe to say that never was a performance more enjoyed or so full of good things presented by a co. of actors who lead in their profession. The autographed programme, auctioned by William Courtleigh, brought $100. The Lambs were met at the station by Governor Ralston, two local Lambs, Captain William E. English and Lieutenant R. B. Armstrong, and a delegation of prominent citizens, and marched to the University Club, where they were entertained at lunch, in respect to the memory of the late John T. Brush, who was a Lamb at the time of his death, the Lambs removed their hats while passing The Wigwam, the clothing store owned by Mr. Brush.

Oliver M. Saylor, dramatic and literary editor of the Indianapolis News, has gone to Montreal, and will sail May 30 for Europe for a three months' stay. He will visit many of the theaters abroad, and in August will attend the Shakespeare Festival in England.

Gene Peltier, of this city, who played a leading role in "Sweethearts," with Christie MacDonald last season, is spending a part of the Summer here with her sister, Mrs. Robert Wortman.

With the closing of the stock co. at English's and the "Les Miserables" pictures at the Majestic May 30, the season is surely at an end, the only amusement left being the motion pictures.

PAUL KIRKWOOD.

BROOKLYN

The annual visit of David Warfield to Brooklyn virtually closed the regular attraction season. He appeared in a splendid revival of "The Auctioneer" at Teller's Broadway Theater May 25-30. Despite the sweltering weather Mr. Warfield drew almost capacity houses at the Broadway.

The Aborn Opera co. inaugurated their second week's engagement at the Academy of Music with a splendid production of "Il Trovatore." The principal parts were sung by Aida Hemmi, Mildred Rogers, Thomas Chalmers, and Guido Ceccetti. Mr. Chalmers, who sang the Count di Luna, was in splendid voice and won great favor. During the last half of the week the co. was seen in an elaborate mounting of "Madame Butterfly." Miss Phoebe Crosby and Miss Hemmi alternated the title-role.

"The Line Up at Police Headquarters," with former Police Commissioner George R. Dougherty in the principal part, drew splendid business at the De Kalb Theater. The films were full of thrills, and were heartily approved by the De Kalb patrons.

J. LEROY DAVE.

MONTREAL

The Orpheum Players presented "The Great Divide" for the first time in stock in Montreal May 25-30. The piece was beautifully staged, and the co. gave an excellent account of themselves. Charles MacKay was particularly well suited to Stephen Ghent. Lillian Kemble made an excellent Ruth. Elsie Hitz did a neat piece of work as Polly Jordan, and Stevens Wright gave an amusing sketch of the old doctor, June 1-6, "Years of Discretion."

"With the Greeks on the Firing Line"—motion pictures are at His Majesty's. On the opening performance there was a little unpleasantness between some of the Greeks and Bulgars present. The Bulgars objecting to the films pictured of the Greek movement, and the Greeks objecting to the Bulgars' operations. Others were quieted by the police, and there has been no trouble since. David Warfield June 1-6.

"Sealed Orders" and "The Blue Mouse" pictures are at the Princess.

This is the last week of the season at the National. The co. is giving an exceptionally fine performance of "Le Secret."

"The Rosary" was the bill at the Empire. The co. at the New Grand presented the same bill.

Moving picture houses and vaudeville continue to do good business in spite of hot weather.

W. A. TRENAYNE.

EDMONTON

Empire Theater: Laddie Cliff, a boy comedian, and Daisy Marie in songs, dances, and gymnastic feats were featured the first half of the week of May 18. Others: Jackson and McLaren, Australian aerialists; Hazel McMahon, Maurice Diamond and Ida Chamberlain in a series of dances, the Lapelon-Locher co. and Adelle Allen in "A Heap of Hilarity," the Rivel Trio, singers, and musicians, and the Baxter Brothers, strong men. Pipe business. Margaret Illington and co. in "Within the Law" May 21-23. Good business.

Pantages Theater: Anderson's animal act, featuring "Little Hip," elephant, and "Napoleon," chimpanzee, was headlined the week of May 18, but the Gaiatrini Four, with their plate absorbtions and other instruments, carried off the honors, receiving no less than fifteen curtain calls at the first night performance.

Lyceum Theater: "Where the Trail Divides," with E. S. Bradbury in the principal role, was presented by the Lyceum Players to large audiences the week of May 18. The co. gave excellent support.

Rumors are again current that the Orpheum attractions will be withdrawn from Edmonton at the end of May, but so far no official advices have been received by the management of the Empire Theater.

Thomas Nimore Lacey, editor of the Missouri Mule, was featured in songs and monologue at the Orpheum Moving Picture Theater last week.

The new armory building, costing $250,000, for which the city of Edmonton issued a permit to the Federal Government a few days ago, will provide accommodations for conventions, indoor fairs, and concerts. The structure will be 174 by 240 feet, of brick with concrete foundation and steel structural work. It will be steam heated and lighted by electricity.

Two hundred horses were entered in the various harness and fast racing events at the Spring meeting in Edmonton, May 22, 23, and 25. Washington, California, Montana, Eastern Canada, and Mexico were represented by strings of runners.

LONDON, ONT.

The Billy Allen Musical Comedy co. in repertoire comprising "Three Twins," "The Royal Chef," "Coming Thro' the Rye," "The Green Bird," and "Pinafore," May 18-23, played at the Grand Opera House, to fair attendance, and proved better than expected at popular prices. This co. closed its season here May 23 and disbanded. Some of the people remain here, having been engaged for the Springbank Park Theater vaudeville.

LAST WEEK

1601

Names of players were recorded on our Telautographs seeking engagements.

Direct telephone lines and a special long distance service to managers' offices were kept busy with the flow of metropolitan and stock engagements.

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The attraction for Victoria Day and the following night, May 24, 25, was "The Blue Bird," and drew good holiday attendance at three performances.

The theater at Springbank Park, London's summer resort, opened May 25 with vaudeville, and played to large audiences. The bill was made up of The Pelzmans, song-and-dance team; The Garden City Four, vocalists; Cressy, musical act; Frank O'Brien, monologist; Mazie Lonergan, and a one-act farce called "A Manager's Troubles." Vaudeville is to be given all season, with a complete change every week.

C. R. A. WEMAN.

PHILADELPHIA NOTES

PHILADELPHIA, June 2 (Special).—Vaudeville and moving pictures are the commanding features of the theatrical world of the city of brotherly love, with the newcomer of the theater open to them purposely all of the local playhouses have signs on "Closed for the season. Will open early in August." In order not to make any (theatrical) magnates feel badly in this hot weather or any producers to explain the "why," we will not attempt to make a resume of the local theatrical season. Instead, we will hope that next season will be much better, and those who suffered big losses will recoup, and those who were successful will have continued success.

Evidently J. Louis Breitinger, chief of the state board of censors of motion pictures, will have his hands full when he tries to censure all the moving pictures. He has given cards to all his assistants which are to admit them into any picture house for the purpose of inspecting the films. Several of the pictures producing houses in this city, as well as the Motion Picture Exhibitors' Association, intend to fight this order, contending that they do not need to recognize these cards.

In spite of the hot summer weather, Keith did a very big business last week, which was chiefly due to the presence on the bill of Montgomery and Moore, whose original successes before they became musical-comedy stars were on the vaudeville stage.

Working day and night, the Globe Theater will be opened Monday, June 1, with a high-class vaudeville entertainment. This theater is one of the prettiest in the city, and in the one hundred and eleven-night theater designed by architect William H. Lecknath.

The Summer amusement parks are now in full swing, Willow Grove, Point Breeze and Woodside now being opened for the Summer season.

J. SOLIS COHEN, JR.

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VAUDEVILLE

The Dolly Sisters, Kathleen Clifford and Mercedes, Features of the Week's Bills

THE dull Summer days are here. Even the tango dancers are beginning to wane, new acts are few and far between, and vaudeville favorites are leaving on every ocean liner.

The Dolly Sisters—Roszika and Yansci—united once more and assisted by Carlos Sebastian, headlined at the Victoria in a new non-tango offering.

The sisters first danced before the audience in modernized Grecian robes of golden yellow. But the great white way of Athens never had anything quite like this terpsichorean duet—a creation of bewildering high kicks.

Then Yansci returned with Mr. Sebastian—black sashed and quite Castilian—for the Papalatsa, a sort of Spanish maxixe. Next, Mr. Sebastian did the Havana Rumba with Roszika.

The Rumba was the last word in acrobatic dancing catches. Indeed, Mr. Sebastian made his entrance carrying Miss Dolly, who wore an ideal Summer costume—a fringed shawl dress, abbreviated stockings, and a waist that revealed a Kitty Gordon lack of material when the dancer turned around. The dance was a thing of gymnastic whirls.

While the three were preparing for the High School Gallop, the orchestra played "The Drummer's Nightmare," a successful study in noise.

The Gallop, a rather monotonous dancing trot around and around the stage, concluded the specialty. Here the sisters wore quaint black masks with odd animal ears, and were driven by Mr. Sebastian, who held the reins and wielded a perfectly harmless whip.

The offering shows imagination in working out the numbers. Dancing, as personified by the Dolly Sisters and Sebastian, is very acrobatic. But to be a gymnastic dancer, with the mercury hovering in the 90's—we'd rather see than be one!

MOLLY PEARSON, Bangs, N. Y.
Entering Vaudeville in the Sketch, "His Dear Little Wife."

GRACE TYSON, Floyd, N. Y.
Featured at the Orpheum This Week with Arthur McWatters.

It is something of a trip to Brighton Beach, but well worth while when Kathleen Clifford is demonstrating her deft skill in masculine impersonations at the seaside.

Charmingly gowned and with an armful of apple blossoms, Miss Clifford first sang "When the Angelus Is Ringing." Then she stepped behind her thinly transparent shadow screen, and, in silhouette, was transformed to a slender youth for the number, "Malinda." The screen and a pretty little gown "presto" Miss Clifford once more to fascinating femininity for her "I Had to Take the Place of a Boy in the Family." Back to evening clothes she went for "That Girl Next Door," and, for encores, she did "If They Keep Making Them So Beautiful," and a winning new number with sentimental tendencies, "When I Come Back," which, with the little star just about to depart for Europe, seemed quite the thing.

England is going to like Miss Clifford. There's no one over here who can equal her in the gentle art of being a man.

B. A. Rolfe's "Arcadia" has a residence and a front yard—with a piano blossoming in it—for a background. Vocalists and musicians emerge and entertain us, and there is a small chorus to cavort about the footlights.

But really the most fascinating part of the act was the feminine musical director, who wielded a baton in "dek-ley-tay" in the orchestra pit. In fact, our impression of the offering seems to be a vague recollection of the blair of brass instruments and a vivid beauty spot, the property of the directoress and located just where dek-ley-tay wasn't.

We've forgotten just now what we intended to say about the rag singing and the instrumental playing, but the beauty spot was excellent.

John Willard's atmospheric and picturesque playlet of the Chinese quarter, "The Green Beetle," again held the interest. Madge Voe plays with charm in the earlier moments and gives pathos to the later scene. Louis Casavant is excellent as the Chinese proprietor of the curio shop, and his villainous assistant is very well done by Frederick Seaton.

"The Green Beetle" is the story of a young woman who is drugged and enslaved by an unscrupulous Oriental shop owner. Fifteen years later fate brings the daughter to the same shop. There she finds her mother—her mind a blank and crooning a half-remembered baby lullaby—and retribution overtakes the Chinaman, when the woman—at last partially realising her tragic life—strikes him with a poisoned fan.

We've had khaki clad "soldiers" from Forty-fifth Street, boy scouts, and weirdly made-up near-veterans—fresh from the battlefields of Tin Pan Alley—trudging up and down our theater aisles singing the refrains of the latest wartime songs. The tramp-tramp-tramp of the song pluggers has been echoing in every theater.

At the New Brighton Elizabeth Murray revealed unexpected nautical tendencies in "By the Beautiful Sea." Then, for the chorus, six boys in sailor costumes, avasted down the main aisles to assist. It was all very, very maritime.

Miss Murray, as THE MIRROR has remarked before, knows how to put a song over effectively.

Mercedes played his first engagement at the Palace Theater with his assistant, Mlle. Stantone, and again demonstrated to Broadway his puzzling and mystifying act.

Mlle. Stantone, "la pianiste de mystere," according to the programme, sits blindfolded at a piano on

(Continued on page 18.)

FANNIE BRICE, Otto Sarony, N. Y.
Clever Comedienne Featured at the Palace Theater This Week.

FROM PANAMA TRACK FOREMAN TO BOOKING AGENT

F. W. Stoker Served on the Canal in the Early Pioneer Days

FLOYD W. STOKER.

O. HENRY never told a more picturesque tale than the real life story of Floyd W. Stoker, the vaudeville agent who has just consolidated his booking interests with Charles A. Bierbauer. Nine years ago Stoker landed at Colon, Panama, with $2.70 in his pockets and bluffed his way into a job as track foreman.

But we're getting ahead of our story. Mr. Stoker was born at Cortland, N. Y., and raised on a farm. As a boy, he attracted attention in athletics and he still has some medals won in interscholastic meets in Central New York. Then he obtained a position in the Cortland First National Bank, which he held for four years.

But he soon struck out in search of adventure. He became a physical culture expert in New York. With a friend, Willard Wilcox, an ex-Klondiker and a prominent athlete, Stoker began free lance advertising work. The two organized crews to promote the sale of various articles. Wilcox persuaded Stoker to go to Panama. The United States had just started its preliminary work on the canal and the Panama Zone was then a deadly region.

Only steam shovel engineers and track foremen were wanted at the time. Stoker and Wilcox knew that they could never qualify as engineers, but they planned to bluff it through as foremen. They spent a day hanging about the Pennsylvania excavation, absorbing atmosphere, and then applied to the Panama offices, at that time in State Street. Men were in demand and Stoker and Wilcox were passed after a brief questioning.

They bought a small outfit and sailed on the first outgoing Panama Railway line steamer. But here is how Stoker tells the story:

"We began to get nervous as we ploughed our way to the tropics. I had but $2.70 in my pocket. The steamer was crowded with engineers, some bound for South America and others for Panama, but we didn't even dare tell any one of our predicament. In fact, we kept to ourselves, for fear of being discovered. One young fellow made friends with us and we confided our story to him.

"He gave us an International Correspondence School textbook on track laying. So we spent the rest of the trip—night and day—in discovering things we had never suspected about grades, culverts, ties, switches, and curves. Most of it was pretty hard. In fact, we gave up hope of ever mastering the more difficult mathematical sides of track laying, and we made out all sorts of 'ponies' to be prepared for an examination. In fact, we had a marvelous system of 'ponies,' all tabbed and indexed for quick usage.

"And then we landed at Colon. I'll never forget that first glimpse—of the dilapidated houses of melancholy blue, the drooping palm trees, and the heat. There was a terrific smell everywhere. Nothing looked right. Convalescents and funerals were to be seen everywhere. And, to cap the climax, more men were going back than were arriving. They were pawning their last trinkets for steerage tickets. Panic seemed to be in the air. Fever and death had Panama in its grip.

"We arrived in July in the rainy season. Conditions were at their lowest ebb. There was nothing for us to do but go ahead. We tried to figure out what we would do, two thousand miles from home, if we were turned down. But after a brief examination we were assigned to Culebra. We made the trip by rail. The cross country journey revealed the worst side of Panama. We first passed Monkey Hill—now Mount Hope—where the workers who succumbed to fever were buried. Right then and there we decided to lay aside our first $70 for a metallic coffin. In every town we caught glimpses of the bamboo huts of the negroes and the box-like cottages once occupied by the French officers, who had been in command. And through the picket fences about each house we could see graves.

"At Culebra we left the train just as a body was being loaded on board. We reached the hotel—a roughly constructed building of stall-like rooms—wet and cold from the tropical rain. That night—between the cold mist and the weird sounds from the swamps—Wilcox and I didn't sleep.

"Next day I reported to a track foreman. To the Panama veterans I was, of course, a tenderfoot. The foreman looked me over and asked if I was a book agent. Being too tired to bother any further, however, he sent me on to the acting division engineer. He asked me a lot of questions, which I answered easily, being fresh from my I. C. S. textbook. Of course, he was puzzled, for I didn't look like a track foreman. 'You seem to know about it,' he conceded finally, 'but I'll be damned if I think you ever laid a foot of track.' Still, he assigned me to what they called 'Sutherland's gang.'

"After I left the office I discovered that Sutherland was the person they were loading on the train I had embarked from. But I went to look my negro gang over. Now I was pretty warm, as I was still wearing my vest for convenience in carrying my tabulated system of 'ponies.' And it was hot. After seeing the gang I found that a young Jamaican Englishman was to be my assistant. I quickly realized that, lazy as he appeared to be, my assistant knew his business.

"We were sent to repair a piece of old French track and, on the way out, I didn't dare open a conversation with him. I froze up every effort he made to start talking. We had hardly started work when orders came to clean up a wreck on Gold Hill. There was nothing to do but rush over in accordance with the command. The track was piled high with a tangled mass of dirt cars. And my textbook hadn't explained anything about cleaning up wrecks. My vest full of ponies didn't tell how to get an upside-down locomotive back on the track. 'I'm gone,' I thought, just as I saw my Englishman idly looking the wreck over.

"So I called him down for wasting time and told him to get busy. He seemed to be waiting orders, so I remarked that if he didn't know what to do I would get some one who did. Then I left him in the pretense of reporting to the supervisor and walked out of sight. After making sure no one was observing me, I crawled across the hill and watched my Englishman direct the work from a hiding place in the bushes.

"Getting a general idea of the method and recovering my nerve, I hurried back and divided the work into sections. By keeping my assistant ahead of me, I managed to get along finely. Every time a track supervisor came along I was the loudest man on the canal.

"After that I had luck. Actual experience really made me expert in the work, and I was advanced to clerk of the water department. A vacancy promoted me to acting supervisor of the water service of the Culebra division in October, three months after I arrived. That gave me a horse, a nice place to live, and a good position. But I became careless and the fever got me at last during the next month. After a siege in the hospital I went back too quick and I had to give up soon after. I made a trip to Europe, spending the Summer in Paris, but the lure of the work brought me back. That time I was inspector division of public works, but I had to again give up, this time finally, for I was still weak from the fever.

"It was then I came North. The theatrical business appealed to me. I secured a position in the Pat Casey Offices, was a year with the Orpheum Circuit, and became a booking agent three years ago.

"I've gone back to Panama since. But the lure is gone. The men of the first days—the adventurers, the soldiers of fortune, and the tropical tramps—have departed. Making the canal possible, they hadn't fitted into the great machine which developed under the Government. They weren't quite in the picture with modern life on the canal, where the officials dress for dinner every evening.

"Now, I am not telling these things to reflect in any way upon the Government. I am keenly thankful for the treatment I received. Everything possible under the existing conditions was done. Indeed, I feel more patriotic than ever for having served through the early pioneer days of the canal."

THE WEEK IN REVIEW

(Continued from page 17.)

the stage while Mercedes passes through the audience. Theatergoers are invited to whisper the title of any sort of musical selection to him and, a moment later—by thought transference, again to quote the programme—Mlle. Stantone gives the name and plays the number.

It is a baffling offering, adroitly and smoothly devised. The mental messages were certainly in excellent working order at the Palace, and Mlle. Stantone easily caught thought commands to play everything from selections from "Tosca" to "Who Paid the Rent for Mrs. Rip Van Winkle?"

Stepp, Goodrich and King are banjo-piano-vocal ratskeller entertainers. Of course, one of the trio does a "nance" number. What act of this type would be complete without the falsetto youth who does a wrist watch impersonation? It's one of the conventions of the varieties.

Outside of the "nance" stuff, the turn has some merit. To our way of thinking the only person who can do this sort of thing without being offensive is Harry Hines.

Among other songs, they do a snap-your-fingers Wallingford lyric, "The Twentieth Century Rag," with the refrain "grab it—grab it—get the dollar habit," for "it's hustle, it's rustle, it's bustle,
From the Wall Street chap,
To the newsy shootin' crap."

"Props," the old sketch of Billy Van and the Beaumont Sisters, is one of the few remaining bare stage rehearsal sketches once popular. Van depicts a slangy stage hand, Rose Beaumont does a theater slavey, and Nellie Beaumont portrays a near-vocal headliner. Incidentally, Mr. Van mentions "fuzzy lids," which gives something of an idea of the age of the sketch. The lines, if it is permissible to quote Van himself, are "ancient chatter." Then, too, he briefly smokes a trick cigar. And there's a travesty melodrama, with Percy Montmorency, another "nance" character, as the butt of the gentle humor. A Salvation burlesque "in one," that could hold a place in the Bad Taste Exhibition, is the finale.

In a word, "Props" needs a nice long vacation.

James and Bonnie Thornton played a jubilee week at the Palace. That New York variety audiences never forget their old-time favorites was once more demonstrated by the warm welcome accorded the Thorntons, who have been before the footlights since the days of Tony Pastor.

Mr. Thornton's monologue may be forgiven for the sake of Miss Thornton's rendition of the old-time melodies like "Annie Rooney," "Pretty Maggie Mooney," and "She May Have Been Better Days." The songs have lasted through the years, for the theatergoers remembered and sang them with the Thorntons.

Can you imagine audiences singing "Has Anyone Here Seen Rover?" twenty-five years from to-day?

Little Billy, the pocket edition entertainer, won his way to the Palace audiences and put over his little pathetic recitation of a faithful old hound, "Me and Major," very well, indeed.

Bert Fitzgibbon, the "nut" comedian, was at the Palace. He calls himself the "original daffy-dill," and his work seems to be a mad mass of chatter and song—some of the tales are very decrepit—while every few moments he knocks off his hat and throws his cane in the air. Fitzgibbon lasted from 4.35 to 5 o'clock during the matinees. At 4.35½ we were perfectly willing to concede that he was a "nut" comedian, and let it go at that.

FREDERICK JAMES SMITH.

IN NEW LONDON REVUE

Wellington Cross and Lois Josephine Rehearsing for Empire Production

Wellington Cross and Lois Josephine, the popular American team, are rehearsing with the new revue to open at the London Empire on June 10.

The revue, the title of which has not yet been selected, is by Fred Thompson, P. L. Flers, C. H. Bovitt, and Frank Toura.

Mr. Cross and Miss Josephine will have prominent roles, the cast including M. Morton, well known in Parisian revues, and Phyllis Bedelia.

Gus Sohlke has been engaged to stage the revue.

FOR ENGLISH SEASON

Valerie Bergere to Appear Abroad—Sails on the "Aquitania"

Valerie Bergere, last week a feature of the Palace Theater bill, will sail for England on June 10 on the *Aequitania*.

Miss Bergere has been rehearsing a sketch by Edgar Allan Woolf, as yet unnamed. Miss Bergere will play an English season on Aug. 10 and later appear in London.

Miss Bergere has enjoyed a successful season in her repertoire, which includes "A Bowery Camille," "A Japanese Wife," "She Wanted Affection," and "Billy's First Love."

SINGLE WEEK FOR MISS BARRYMORE

Ethel Barrymore, now with John Drew in the Empire revival of "A Scrap of Paper," will play a single week in vaudeville this Summer.

Miss Barrymore will be seen at the New Brighton Theater, Brighton Beach, during the week of July 3.

CRONIN FOR ORPHEUM TOUR

Morris Cronin and his "Merry Men" have been routed over the Orpheum time by Alf T. Wilton.

Mr. Cronin will open his tour at the Majestic, in Chicago, on July 27.

GRIFFIN RETURNING

American Star Coming Back for Summer After Second Successful English Tour

Gerald Griffin has concluded his English season and returns to America shortly.

Mr. Griffin has played Edward Owings Towne's one-act comedy, "Other People's Money," for the last two seasons in England with remarkable success. He is completely booked up for return dates in England for next season, but may play a few weeks the early part of the season in America before he returns.

George Richards is playing the sketch in this country under the title of "Easy Money," appearing in the same part that Mr. Griffin has been playing in England. Mr. Towne has engaged Mr. Richards to play the same role in this country next season.

FOR ORPHEUM TOUR

Hermine Shone Booked, Opening in "The Last of the Quakers" in July

Hermine Shone has been booked over the entire Orpheum Circuit in her successful playlet, "The Last of the Quakers," by Edgar Allan Woolf.

Miss Shone will begin her tour late in July. Following its premiere in the East, "The Last of the Quakers" was very well received. Unusual praise was accorded Miss Shone and her supporting company.

Joe Ratcliffe and Charlie Howard have split, and both will probably be seen in vaudeville in the near future with new partners.

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.

SUMMER NEWS IN THE WORLD OF VAUDEVILLE

Dull Days for the Dancers—Olga Nethersole Finishes Coast to Coast Tour

BY WALTER J. KINGSLEY.

Bushnell, Seattle.

CARL McCULLOUGH,
Billed as "The Joy Germ." He Is a Vaudeville Favorite.

ONCE more a vaudevillian walks away with a big musical comedy. Ed Wynn is emphatically an 18-karat hit in "The Follies." We grow real performers in vaudeville, and to be a "performer" often means more than to be a "star," as stars go nowadays. More power to Wynn, and may we all live long to enjoy his effervescent comedy.

The Lambs, with all their stars, authors, composers, and varied talents, were compelled to lay the palm for the success of their public gambol at the feet of a two-a-day star. Nat Wills was the real blown-in-the-bottle, dyed-in-the-wool, knock-down and drag-out hit of the "million-dollar show." Mr. and Mrs. Vaudeville Fan are good pickers. Long ago they picked Mr. Wills.

Remember, boys, that the possession of a six-cylinder motor car does not make any the less apparent gross ignorance of English and the absence of breeding and manners. Vaudeville has certainly been a blessing to many a man who, lacking moral or intellectual elevation, can still direct the destinies of clever artists whose bump of business is a dimple.

Those clever Hanlon boys, descended from the unforgettable Hanlons of "Superba" and "Fantasma" fame, are to appear in America for a short tour after two splendid years in Europe. They will return to the other side in a few months to play dates stretching to 1918. Their success in Europe has been phenomenal. Catulle Mendes, the great French poet, dedicated a sonnet to George Hanlon, Sr., some thirty years ago, and only the other day D'Annunzio offered to write a pantomime for the sons of George Hanlon, who have won the heart of Paris.

Pickings are getting a little hard for the "hoofers." There is still an insistent demand for dancers, but the woods are full of clever performers in the modern ballroom enticements.

Olga Nethersole says that she thoroughly enjoyed her vaudeville tour, which reached from Coast to Coast. Day in and night out on her tour, Miss Nethersole has preached the ballot for women. It is still remembered that she put on a sketch for one time only at the Colonial, in which wife murder was made to appear a gentle and defensible pastime if practised on a passe wife, who refused to be divorced or die.

The radiantly beautiful Malvina Longfellow, who has been playing in "Broadway Jones" in London, is suffering from a severe attack of scarlet fever. She is on the road to recovery, however, and may make a visit to New York in the Fall. Miss Longfellow is one of the prettiest women we ever sent to London, and she has made herself an excellent linguist, horsewoman, and motorist. She is one of the best-dressed women in Europe and has developed an amount of class and distinction that should be an everlasting example to lovely girls who let themselves sink into the decadence of sloth.

What a blessing it would be if a lot of performers spent a half hour every day this Summer thinking up new stuff instead of loafing without a thought of the profession which pays them so bountifully. In any other business the high priced expert who doesn't keep going ahead is thrown into the scrap heap, and things are going to be that way in vaudeville before very long. Considering the magnificent incomes assured the live ones of the two-a-day, it is inconceivable that so many really clever people continue to stall along with "the old act."

When one observes the readiness with which authors lend their names and their photographs to advertisements of plug tobacco, pipe smoking, and booze, it makes it painfully evident that Ambassador Page knew what he was saying when he jibed at the writing game in a recent speech. I know popular writers who are being quoted as boosting pipe smoking who never smoked a pipe in their lives. They give away their self-respect to get their picture in an advertisement. Did you ever stop to think that a whole lot of men who support a vice would feel ashamed to come out in an advertisement advocating a virtue? Actors and actresses at least get well paid for lending their names to advertisements, and they do use the toilet preparations advertised.

To those leaving for Europe: Set aside a contingent fund for touches from indigent Americans in London and Paris. A number of show folks have set sail for the other side with barely enough to pay their train fare from the landing port to the nearest big city. They are taking chances, but there is always enough "sucker money" to keep these grafters alive. Then, too, a "wise" hanger-on is sometimes of great service to a spender, out for all kinds of a good time, and really earns what he gets.

BOOKING WADSWORTH THEATER

F. W. Stoker and Charles Bierbauer are booking the Wadsworth Theater, 181st Street, during the Summer season with "pop" vaudeville.

Mr. Bierbauer booked the Sunday vaudeville concerts at the Wadsworth during the regular stock season. The Wadsworth offered unusual Sunday programmes during the season, among the headliners being Sam Bernard, Fanny Brice, and other well-known favorites.

Messrs. Stoker and Bierbauer will continue booking the Sunday concerts when the Wadsworth stock season resumes in the Fall.

BOOKED FOR ORPHEUM CIRCUIT

West and Claire have been routed over the Orpheum time by Floyd W. Stoker.

They begin their tour at Winnipeg on Aug. 23.

EMMA BUNTING IN VAUDEVILLE

Emma Bunting, the stock star, has entered vaudeville in a thirty-minute comedy. Last week Miss Bunting appeared at the Lyric in Birmingham, Ala.

OPENS IN TOM BARRY'S PLAYLET

Harry Beresford began his tour in Tom Barry's new playlet, "Twenty-Odd Years," at Henderson's, Coney Island, last week.

Mr. Beresford is appearing under Joe Hart's direction.

GETS TWO BROOKLYN HOUSES

Marcus Loew has secured two new theaters in Brooklyn, the Broadway and the Fulton. This gives Mr. Loew a total of seven houses in Brooklyn.

This is

RUBE DICKINSON

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Will Remain in Vaudeville

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Featuring the "DYER COMEDY MISS"

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Premiere, Classic and Modern Dances

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"THE JOY GERM"

Direction ALF. T. WILTON

"Rube" Dickinson

will remain in Vaudeville

Direction Max Hart

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Big Cycling Company

Direction - - JENIE JACOBS

GUS VAN

AND

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MR. AND MRS. CECIL LEAN.
The Comedian and His Wife (Cleo Mayfield) Are Now in Europe on Their Honeymoon Trip.

IN THE VAUDEVILLE SPOTLIGHT

MERCEDES and Mlle. Stantona surprised and mystified the distinguished guests at the reception and dinner given by Mr. and Mrs. William Randolph Hearst at their home, No. 157 Riverside Drive, last week.

Governor Martin H. Glynn and Mrs. Glynn were the guests of honor, and among those present were Mr. and Mrs. Elbert H. Gary, Mr. and Mrs. Lewis Nixon, Mr. and Mrs. Clarence J. Shearn, Mrs. O. H. P. Belmont, Hamilton Fish, Jr., Justice Edward J. Gavegan and Mrs. Gavegan, Frank A. Munsey, Mr. and Mrs. Theodore Douglas Robinson, and Arthur Brisbane.

Mercedes also demonstrated some of the experiments he will use next season. Mr. Hearst and his guests were intensely interested in the unusual offering.

Mercedes scored so heavily at the Palace Theater last week that he was retained as a feature for the present week.

EMILY DARRELL AND CHARLIE CONWAY have just purchased a new rakish looking black car. Last week they were features of Henderson's bill at Coney Island and, of course, they decided to make their trips from New York to the seaside by automobile.

On Monday morning they invited Kathleen Clifford, who was playing at the New Brighton Theater, to enjoy the joys of motoring with them. They reached Fifth Avenue from their New York hotel safely, but, in the middle of a crowded crossing, the car stalled.

The crowd gathered quickly. Bystanders advised Miss Darrell, who advised Conway, who tried to convince the machine that it was supposed to move. He pulled every lever in vain.

With the traffic jammed, Miss Darrell and Miss Clifford hailed a taxi and fled. They made the trip to Coney—the journey costing something like $7—and then waited developments.

Just before matinee time, Mr. Darrell appeared. He declined to explain just how the machine had been started. But he didn't risk motoring along Fifth Avenue again last week.

SPEAKING OF MARIE LLOYD'S return, the London *Era* says: "Miss Marie Lloyd will be with us again early in June, as the official meddlers in America declare that she must leave America before the first of that month. If the authorities have made consummate fools of themselves, the American public have been very kind, and Maris and her sister Alice have been cheered in Broadway. I daresay she will be very glad to get back to good old London, and all the boys, young and old, will be glad to see her once more."

RIVALRY NOTE.—Not wishing to have his new booking partner, Charles Bierbauer, already a motorist, outdistance him in anything, Floyd W. Stoker has invested in an automobile.

WALTER J. KINGSLEY, in commenting upon the tango craze, says:

"Dancing coming on top of motion pictures has side-wiped the legitimate theater into a condition approximating derailment. The balcony and the gallery of the two-dollar house is shot to pieces from Coast to Coast, and it had better be a good show to command any attention in the orchestra. A legitimate show to-day goes big or it doesn't go at all.

"Now, as to big-time vaudeville, for which I speak officially. The dancing mania has helped us. It has created new stars and a new style of act. Just as soon as a pair of hoofers develop stellar class in a dance hall, we grab them at a limousine salary and spell their names in electric lights. One crack dancing team on a big time spells big business for the week. We know, for every time we played great dancers this season the gate receipts went up to capacity."

MENTION THE TANGO to Mr. Kingsley, and he will tell you something like this:

"One thinks of Orinoco orchids, crimson tulips by a Dutch canal, Chopin playing in the mood of passion, Mallarme intoning a perfect sonnet, the face of a loved one blanched with love and the mystical nuptials of saints dreaming in their lonely cells. Also one remembers the sting of lawless pleasure on the Barbary Coast, kisses in Tangier, a batting rally at the Polo Grounds, a clean knockdown, a Yankee shell bursting in a Mexican camp, the thrill of midnight fire bells and the flying wedge at Jack's. Of such diverse elements are the tango, the turkey trot, the pony trot, the gavotte, the one step, and the various dips and glides."

RUTH ST. DENIS is the latest exponent of the tango. Miss St. Denis isn't dancing on the stage, but she introduced Chattanooga, Tenn., to the hesitation and maxixe at some social affairs recently. "Society looked on and marveled," says a newspaper comment. "For seldom has anything so aesthetically beautiful been seen in Chattanooga."

Miss St. Denis is delighted with the modern dances. At least she says so. In the course of a talk on the subject, she remarked: "The most important thing in the modern dance is not to do too much. The movements must be kept simple."

FRANK TINNEY joined "Hello, Tango!" at the London Hippodrome recently, and won a hit. The London *Era* recalls Tinney's visit to England last Summer, and says:

"He perpetrated early last year a joke at the expense of the agents. On his arrival in London to fulfill an engagement at the Palace Theater he had some doubt as to whether he would 'sail back to the States by the boat which goes on Tuesday,' and in his great anxiety made inquiries for an audience similar in character to that at the Palace. Recommended to try the Hippodrome, Brighton, on a Saturday night, he did so, with the ready help of Mr. Boardman. Frank was billed as 'Beesley, the new American comedian,' and 'went very big.' He was immediately surrounded by astute middlemen, who were anxious to book the young and innocent stranger at £20 a week, with the assurance that Frank Tinney would find in Beesley a formidable rival. Tinney's unworldliness led him to say that the terms were too high for an unknown man, and asked for time to consider. The same agents saw Tinney, alias Beesley, open at the Palace Theater on the Monday, and then they knew."

MLLE. MADO MINTY, recently seen at the Forty-fourth Street Music Hall in the novelty aerial web offering, "The Spider," is now appearing in the revue at the Folies Bergers in Paris. Above a pool of water and with a golden ox as a "pedestal," the horns being used as a trapeze, Mlle. Minty appears in a scene of gymnastic poses in a daringly abbreviated costume.

COMING HEADLINERS

Week of June 8.—Victoria, "Darktown Follies," Marvelous Millers; Palace, Wilton Lackaye and company; New Brighton, Howard and McCane, Homer Lind and company, "The Bride Shop"; Henderson's, Alfred Berger, Howard's Ponies.

Week of June 15.—Victoria, Dolly Sisters and Sebastian; Palace, ——; New Brighton, George McFarlane, "The Telephone Tangle," "The Porch Party," Augustus Glose; Henderson's Alexander Brothers.

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JAMES MADISON
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MISS CLIFFORD SAILING

Star Departs for England on June 6—Returning in Five Weeks

Kathleen Clifford will sail for England on June 6.

Miss Clifford's stay abroad will probably be limited to five weeks, during which time she will give English audiences an opportunity of enjoying her masculine impersonations.

Miss Clifford has been offered some decidedly attractive engagements in Paris, Berlin, and Vienna, but she will probably return to America immediately following her English appearances, to fulfill contracts in this country.

BREAKING IN NEW SKETCHES

Helen Bertram in New Woolf Playlet—Joseph Bernard in Act by Willard Mack

Helen Bertram broke in her new playlet, "Coppelius's Dress," by Edgar Allan Woolf, at the Union Square Theater last week.

Joseph E. Bernard tries his new comedy sketch, "The Man Who Slipped It To Sweeney," by Willard Mack, at the City Theater last week.

MISS DIKA SAILS FOR LONDON

Juliette Dika sailed last week on the *Mauretania*.

Miss Dika will shortly be seen in a new Summer revue at the London Alhambra.

GEORGE McFARLANE AT NEW BRIGHTON

George McFarlane, last seen in "The Midnight Girl" at the Forty-fourth Street Theater, will play a week in vaudeville at the New Brighton Theater.

Mr. McFarlane opens on June 15.

BERTISH COMING TO AMERICA

Bertish, now playing in the English music halls, has been booked by F. W. Stoker for a tour of the Orpheum Circuit.

Bertish will open his tour at Omaha on Dec. 20.

EUGENIE BLAIR IN NEW SKETCH

Eugenie Blair is entering vaudeville at the Palace Theater in Chicago this week.

Miss Blair is appearing in her own playlet, "The Day of Reckoning." The original title of the sketch was "The House in Forty-sixth Street," but the name was finally changed.

STRENUOUS VACATION FOR CRESSYS

Mr. and Mrs. Will Cressy will spend the Summer at their home at Lake Sunapee, N. H. They motored from New York last week.

The Cressys are scheduled to open at Detroit on Aug. 30. Incidentally, they expect to motor through the Adirondacks and to make a fishing and hunting trip in the Canadian woods. Then the Cressys will ship their car and go through the Thousand Islands to Toronto. From Toronto they will motor to Detroit.

The Cressys will play to the Coast in "The Man Who Remembered." They begin an unusual engagement of eight weeks at the Orpheum in San Francisco, presenting a different playlet each week.

HARRY BURKHARDT IN NEW SKETCH

Harry Burkhardt broke in a new playlet, "His Best Friend," by Florence Gerald, at the Union Square Theater during the first three days of the present week.

Mr. Burkhardt was seen in "Circumstantial Evidence" for two seasons.

MARIE LLOYD SAILS ON "OLYMPIC"

Marie Lloyd sailed on Saturday on the *Olympic*. Miss Lloyd will return to America season after next, following an Australian engagement previously contracted for.

Louise Alexander, the dancer, was also a passenger on the *Olympic*.

HOUSEWARMING FOR WILTONS

Mr. and Mrs. Alf T. Wilton have taken possession of a charming new home at Manhattan Beach, and to-night they will celebrate the event with a "house warming."

WILTON LACKAYE AT PALACE

Wilton Lackaye will make his re-entry into vaudeville at the Palace Theater during the week of June 8.

MISS MENDUM FOR VAUDEVILLE

Georgie Drew Mendum will enter vaudeville next season under Joseph Hart's direction.

HARDT TO REMAIN

Was to Have Departed on "Vaterland" to Fulfill Continental Contracts

Louis Hardt, the athlete, whose act, "As in a Dream," was a feature of the Palace bill last week, was to have sailed last week on the *Vaterland*, but decided at the last moment to remain for five weeks longer.

Hardt, who just completed a successful Orpheum tour, has a German contract which will keep him occupied until September, 1915. He had been planning to leave the stage and resume his work as a portrait painter, but urgent efforts are being made to have him return to America for another tour.

There is an interesting story behind Hardt's adoption of athletic work. As a very young man he had been seriously ill, when an opportunity to see Sandow impressed him with the value of physical training. Hardt stuck to the work, and ultimately went on the variety stage.

OFFERED VARIETY ENGAGEMENTS

Augustus Yorke and Robert Leonard, who are appearing in the leading roles of "Potash and Perlmutter" at the Queen's Theater, London, have been offered engagements in variety at the conclusion of the play's run.

GARDINER AND ULLMAN FORM TEAM

Gerard Gardiner, who was with "A Good Little Devil," and Alfred Ullman have entered vaudeville in a dancing turn. They will play the Loew time.

CURRENT BILLS

Palace—Bert Clark and Mabel Hamilton in "A Wayward Consult," Mercedes and Mlle. Stantons (second week), Jim Edwards's Matinee Girls, Fannie Brice, Stuart Barnes, Bert Melrose, Chung Hwa Four, Meehan's Leaping Hounds, Hearst-Selig Weekly. — Colonial—Victoria—The Temptation of Adam and Eve," "The Darktown Follies of 1914," Fanny Brice, Ben Welch, Collins and Hart, Bert Fitzgibbon, Charles Ahearn's Cycling Comedians, Flora, "The Aurora of Light," Ray-Monde, John P. Conroy and Diving Models, Mlle. De Lore's Six Cows, Al. Leonhardt, Estelle Lee, Taree Duhe Brothers, Foster and Dunn. — New Brighton (Brighton Beach). — "The Trained Nurses," Heider Brothers and Jacobson, Ralph Dunbar's Seion Singers, Fredrika Simmons and company in "Lee Johnny Castwell and Rita Walker, Cavelli and Gillette, Marie and Billy Hart, Vivian Ford and Harry Hewitt, Lily and Barton.

Orpheum—Valeria Bergere and company in "A Bowery Camille," McWatters and Tyson, Bickel and Watson, Ben Welch, Texas Guinan, Mullen and Coogan, Smith and Boyle, the Gliding O'Mearas, Bardelle Patterson, Henderson's, Murphy and Nichols, Milt Collins, Parisian Girls, Max Gruber's Animals, Boland and Holts, Phillip and Waite, Novelty Clinton, Bozanny Troupe.

The current week is understood where no date is given.
VAUDEVILLE DATES
Dates Ahead must be received by Friday for the next issue.

ADAMS, Mabel, Co.: Orph., Los Angeles.
AHEARN, Charles, Troupe: Victoria, N.Y.C.; Forsythe, Atlanta, 6-13; Lyric, Birmingham, 14-20.
ALEXANDER and Scott: Orph., Jacksonville; Hendersons, Coney Island, N. Y., 15-20.
AMBLER Brothers: Orph., Vancouver, 7-13.
ARCO Brothers: Keith's, Boston.
ARNAUT Brothers: Shea's, Buffalo; Shea's, Toronto, 8-13; Keith's, Wash., 15-20.
"AURORA of Light": Victoria, N.Y.C.
"AUSTRALIAN Woodchoppers": Orph., Seattle; Orph., Portland, 7-13.
AXTELL, Hopkins, Co.: Keith's, Phila., 6-13.
AZARD Brothers: Keith's, Boston, 8-13.
BAGBY, Sergeant: Orph., 'Frisco; Orph., Los Angeles, 7-13.
BALL and West: East End Park, Memphis.
BALLERINI, Clara: Keith's, Wash., 15-20.
BALLOTS, The: Palace, Chgo.
"BARBAROUS Mexico": Orph., Savannah, 8-10; Orph., Jacksonville, 11-13.
BARNES, Stuart: Palace, N.Y.C.
BARRETT and Bell: Schmer Park, Montreal.
BARROWS and Milo: Orph., Portland, Ore.
BARTON, Sam: Maj., Milwaukee.
BATES, Blanche: Orph., Los Angeles.
BAXTER, Sidney: New Brighton, Brighton Beach, N. Y., 8-13.
BEAUMONTS and Arnold: Palace, Chgo., 7-13.
"BEAUTY Is Only Skin Deep": Orph., Vancouver, 7-13.
BELLCLAIRE Brothers: Orph., Oakland; Orph., 'Frisco, 7-13.
BERGER, Alfred: Henderson's, Coney Island, N. Y., 8-13.
BERGERE, Valerie, Co.: Orph., B'klyn.
BERRENS, The: Orph., Oakland; Orph., Los Angeles, 7-13.
BEYER Brothers: Schmer Park, Montreal.
BERNHARDT, Sarah, Pictures: Maj., Chgo., 7-13.
BIONDI, and Watson: Orph., B'klyn.
BIG City Four: Schmer Park, Montreal, 15-20.
BISPHAM, David: Maj., Chgo.
BLAIR, Roscoe, Co.: Palace, Chgo.
BLANCHE, Belle: Maj., Chgo.
BOLAND and Holts: Henderson's, Coney Island, N. Y.
BOOTHBY and Everdeen: Palace, Chgo.
BOUNCER, Billy: Poli's, Springfield, 8-13.
BRACK, Seven: Orph., Savannah, 1-3; Orph., Charleston, 4-6; Lyric, Richmond, 8-13; Schmer Park, Montreal, 15-20.
BRADY, The: Schmer Park, Montreal, 15-20.
BRENNEN, Dorothy: Keith's, Phila.
BRICE, Fannie: Palace, N.Y.C.; Shea's, Buffalo, 8-13.
"BRIDE Shop": New Brighton, Brighton Beach, N. Y., 8-13.
BRONSON and Baldwin: Orph., Portland, Ore.
BROOKS and Bowen: New Brighton, Brighton Beach, N. Y., 15-20.
BROWN and Golden: Orph., Jacksonville.
BROWN Brothers, Six: Shea's, Buffalo; Temple, Detroit, 8-13.
BROWN, George, Co.: Orph., Savannah, 1-3.
BURKE, John and Mae: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
BYAL and Early: Grand Rapids Park, Grand Rapids; Shea's, Buffalo, 15-20.
CALLAHAN and Mack: Keith's, Boston, 15-20.
CAMERON and O'Connor: Fountaine Ferry Park, Louisville, 7-13.
CANFIELD and Ashley: Maj., Chgo., 7-13.
CANTWELL and Walker: New Brighton, Brighton Beach, N. Y., 8-13.
CARRERRA, Liane: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
CARLTONS, Two: Grand Rapids; Temple, Detroit, 8-13.
CARMELL and Harris: Keith's, Wash., 15-20.
CARUS and Randall: Keith's, Phila., 8-13.
CASTELLANE, Sensational: Fountaine Ferry Park, Louisville; East End Park, Memphis, 7-13.
CATALANO and Denny: Maj., Chgo.
CERVO: Poli's, Springfield, 15-20.
CHARLES, Four: Lyric, Birmingham, 6-13; Orph., Knoxville, 15-17; Orph., Lexington, 18-20.
CHUNG HWA Four: Palace, N.Y.C.
CLARK and Hamilton: Palace, N.Y.C.
CLARK and Verdi: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
CLAUDIUS and Scarlet: Lyric, Birmingham, 8-13.
CLIFF, Laddie: Orph., Portland, 7-13.
COLLINS and Hart: Victoria, N.Y.C.
COMCHAS, The: Paul; New Brighton, Brighton Beach, N. Y., 8-13.
CONLIN, Ray: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
CONLIN, Steele and Carr: Keith's, Boston; New Brighton, Brighton Beach, N. Y., 15-20.
CONNOLLY, Mr. and Mrs.: Lyric, Birmingham; Maj., Chgo., 7-13.
CONROY and Medels: Victoria, N.Y.C., 1-13; Keith's, Phila., 15-20.
COOPER, Harry, Co.: Maryland, Balto.
CORRADINI'S Animals: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
CORRELLI and Gillette: New Brighton, Brighton Beach, N. Y.
CRAIG, Marietta, Co.: Orph., Ogden, Utah.
CRONIN, M., Co.: Orph., Savannah, 1-3; Forsythe, Atlanta, 6-13; New Brighton, Brighton Beach, N. Y., 15-20.
CROUCH and Welch: Forrest Park, St. Louis, 7-13.
CROWELL, Byrd P.: Orph., Vancouver; Orph., Seattle, 7-13.
CULLEN, James H.: Orph., 'Frisco, 7-13.
CUMMINGS and Gladmer: East End Park, Memphis; Forsythe, Atlanta, 6-13; Orph., Savannah, 15-17; Orph., Jacksonville, 18-20.
CURTIS, Julia: Keith's, Boston, 8-13.
DALYS, The: Lyric, Birmingham; Orph., Jacksonville, 8-10.
DARKTOWN, The Follies of 1914: Victoria, N.Y.C., 1-13.
DE GARMO and Chaney: Keith's, Wash.; Victoria, N.Y.C., 15-20.
DE HAVEN, Mr. and Mrs. Carter: Keith's, Phila., 6-13.
DE HAVEN, Nice and De Haven: New Brighton, Brighton Beach, N. Y., 8-13.
DE LEON and Davis: Orph., 'Frisco, 7-13.
DEL ORO'S Dallis Cows: Victoria, N.Y.C., 7-13.
DE LOUIS Trio: Schmer Park, Montreal, 8-13.
DE MAR, Grace: Poli's, Springfield.
DE SERRIS, Henrietta: Orph., Oakland, 7-13.
DEVOY, Samuel, Co.: Keith's, Wash., 15-20.
DE WITT, Young and Sister: Temple, Detroit, 8-13.
DIAMOND and Delaware: Maryland, Balto.; Keith's, Boston, 15-20.
DILLEY, Henry B.: Keith's, Wash.
DOLCE Sisters: East End Park, Memphis.
DOLLY Sisters and Cariso Sebastian: Victoria, N.Y.C., 15-20.
DOOLEY and Rumi: Poli's, Springfield.
DU BALL Brothers, Three: Victoria, N.Y.C.
DUFFY and Lorens: Orph., Knoxville, 1-3; Orph., Lexington, 4-6; East End Park, Memphis, 7-13.
DUFOR Trio: Keith's, Phila., 8-13.
DUNBAR, Ralph, Salon Singers: New Brighton, Brighton Beach, N. Y., 8-13.
DYER, Herbert, Co.: Grand Rapids Park, Grand Rapids, 8-13.
EDMONDS, Grace: Maj., Milwaukee; Temple, Detroit, 8-13.
ELLIS, Harry A.: Temple, Detroit, 8-13; Grand Rapids Park, Grand Rapids, 15-20.
EL RAY Sisters: Keith's, Boston, 8-13.
ESQUILI Brothers: Schmer Park, Montreal, 8-13.
FAIRBANKS, Douglas, Co.: Keith's, Phila.
FARRELL Girls: Forsythe, Atlanta.
FATIMA: Fountaine Ferry Park, Louisville; East End Park, Memphis, 7-13.
FITZGIBBON, Bert: Victoria, N.Y.C.
FLAVILLA: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 7-13.
FLORA, Prince: Victoria, N.Y.C., 1-13.
FLORETTE: East End Park, Memphis.
FRAWLEY and Hunt: Schmer Park, Montreal, 8-13.
FORD and Hewitt: New Brighton, Brighton Beach, N. Y., 15-20.
FORGET-ME-NOTS, Eight: Palace, Chgo.
FOSTER and Dunn: Victoria, N.Y.C.
FOY, Eddie, and Family: Orph., 'Frisco, 7-13.
FRENCH and Ely: Maj., Milwaukee; Palace, Chgo., 7-13.
FRIDKOWSKI Troupe: Schmer Park, Montreal; Shea's, Buffalo, 15-20.
FRIGANZA, Trixie: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
GABRIEL, Master, Co.: Orph., Los Angeles.
GARDNERS, Three: Orph., Vancouver; Orph., Seattle, 7-13.
GASCOGNE, Cleo: Keith's, Phila., 8-13.
GEIGER, Jean: Lyric, Birmingham; Orph., Knoxville, 15-17; Orph., Lexington, 18-20.
GEORGE, Edwin: Keith's, Boston.
GERE and Delaney: Keith's, Phila., 15-20.
GERENA and Baller: Forsythe, Atlanta, 15-20.
GLOBE Acrobats: New Brighton, Brighton Beach, N. Y., 15-20.
GOINDELL and Henry: Victoria, N.Y.C., 8-13.
GORDEN, Paul: Orph., Vancouver; Orph., Seattle, 7-13.
GORMANS, Musical, Five: Orph., Knoxville, 8-13.
GOULD and Ashlyn: Keith's, Phila.
GUERRO and Carmen: Orph., London, Can.; Temple, Hamilton, 8-13; Dominion, Ottawa, 15-20.
GUINAN, Texas: Orph., B'klyn.
HAGENBECK, Robert T., Co.: Orph., 'Frisco; Orph., Oakland, 7-13.
HALE and Patterson: Lyric, Birmingham, 15-20.
HANDMAN and Millan: Schmer Park, Montreal, 15-20.
HANLON and Clifton: Poli's, Springfield.
HARDT, Louis: Shea's, Buffalo, 8-13.
HART, Marie and Billy: New Brighton, Brighton Beach, N. Y.; Keith's, Wash., 8-13.
HARTMAN and Varady: Keith's, Boston.
HAVALAND and Thornton: Maj., Chgo.
HAWKINS, Lew: Temple, Detroit.
HEIDERS Brothers and Jacobson: New Brighton Theater, Brighton Beach, N. Y.
HENRY, Flying: Orph., Vancouver; Orph., Seattle, 7-13.
HERMAN, Dr., Co.: East End Park, Memphis.
HESSLER, Helen: Schmer Park, Montreal, 8-13.
HILL and Whittaker: Orph., Portland, Ore.
HOEY and Lee: Keith's, Phila.
HOPKINS Sisters: Forrest Park, St. Louis, 7-13; Grand Rapids Park, Grand Rapids, 15-20.
HORTON and La Triska: Forsythe, Atlanta, 6-13; Orph., Savannah, 15-17; Orph., Jacksonville, 18-20.
HOWARD and McCune: New Brighton, Brighton Beach, N. Y., 8-13.
HOWARD'S Ponies: Henderson, Coney Island, N. Y., 8-13; Victoria, N.Y.C., 15-20.
HUNTER and Davenport: Orph., Knoxville, 1-3; Orph., Lexington, 4-6.
HYAMS and Mclntyre: Shea's, Buffalo; Keith's, Phila., 15-20.
IHOFF, Conn and Corenne: Keith's, Portland, Me.
IRVINE, Alec, and Co.: Forsythe, Atlanta, 8-13.
ISMED: New Brighton, Brighton Beach, N. Y., 8-13.
JACK and Foris: Keith's, Phila., 8-13.
JARVIS and Dare: Maj., Chgo.
KAJIJAMA: Orph., Portland, Ore.
KARTELL Brothers: Temple, Detroit.
KAUFMAN, Vernie: Keith's, Boston, 8-13.
KELLY DUO: Orph., Oakland; Orph., Los Angeles, 7-13.
KENNEDY, Jack: Temple, Detroit; Shea's, Buffalo, 8-13.
KENNY, Nobody and Platt: Forsythe, Atlanta; Orph., Jacksonville, 8-13.
KENT, Annie: Orph., Portland, Ore.
KIMBERLY and Mohr: Orph., Los Angeles, 7-13.
KINGSTON, Chester, Hendersons, Coney Island, N. Y., 8-13.
KENNEY and Clark: Forsythe, Atlanta.
KIRK and Fogarty: Keith's, Phila., 8-13.
KIRKSMITH, Six Sisters: Palace, Chgo., 7-13.
KLUTING'S Animals: Maj., Chgo.; Grand Rapids Park, Grand Rapids, 8-13.
KNAPP and Cornalia: Maj., Milwaukee.
KRAMER and Morton: Orph., Vancouver, 7-13.
KRAMER, The: Orph., 'Frisco; Orph., Oakland, 7-13.
LA UBOIX, Paul: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
LAI MON KIM: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
LAMBERT and Ball: Keith's, Wash.
LA VAN, Paul, and Dubbs: Temple, Detroit.
"LAWN Party": Shea's, Buffalo.
LEE and Cranston: Schmer Park, Montreal, 15-20.
LEE, Natalie: Victoria, N.Y.C.
LEFFEL Trio: Henderson, Coney Island, N. Y., 15-20.
LEONARD Trio: Keith's, Wash.
LEONARD and Russell: Lyric, Birmingham.
LEONHARDT, Al.: Victoria, N.Y.C.
LESTER, Harry B.: Orph., 'Frisco, 1-13.
LEVY, Bert: Keith's, Phila.
LEWIS and Dody: Henderson's, Coney Island, N. Y., 8-13.
LEWIS, Henry: Forsythe, Atlanta; Orph., Lexington, 15-20.
LIBBY and Barton: New Brighton, Brighton Beach, N. Y.
LIGHTNER and Jordan: Shea's, Toronto; Orph., London, 8-13.
LIND, Homer, Co.: New Brighton, Brighton Beach, N. Y., 15-20.
LLOYDS: Orph., Oakland; Orph., Los Angeles, 7-13.
LOCKETT and Waldron: Shea's, Toronto.
LORETTAS, Three: Poli's, Springfield.
LORRAINE and Dudley: Poli's, Springfield.
LOUGHLIN'S Dogs: Forrest Park, St. Louis, 7-13.
LUCIER, Lazelon, Co.: Orph., Seattle; Orph., Portland, 7-13.
LYDELL, Rogers and Lydell: Temple, Detroit; Keith's, Phila., 15-20.
LYONS and Yosco: Keith's, Wash.
MACFARLAND, Marie and Rose, V.: Keith's, Phila., 15-20.
MAITLAND, Madge: Fountaine Ferry Park, Louisville.
MARCO Twins: Fountaine Ferry Park, Louisville, 7-13.
MARCONI Brothers: Orph., Savannah, 8-10; Orph., Jacksonville, 11-13.
MARENA and Dutton Brothers: Temple, Detroit, 15-20.
MARIE, Daisy: Orph., Seattle; Orph., Portland, 7-13.
MARTINE Brothers: Forsythe, Atlanta, 6-13; Lyric, Birmingham, 15-20.
MATINEE Girls: Palace, N.Y.C.
MATTHEWS and Shayne: Orph., 'Frisco.
MAXINE Brothers and Bobby: Victoria, N.Y.C., 15-20.
McCORMACK and Wallace: Forrest Park, St. Louis, 7-13.
McDEVITT, Kelly and Lacy: Orph., Los Angeles.
McFARLANE, Geo.: New Brighton, Brighton Beach, N. Y., 15-20.
McMAHON, Diamond and Clemence: Orph., Seattle; Orph., Portland, 7-13.
McWATTERS and Tyson: Orph., B'klyn.
MEHAN'S Leaping Hounds: Palace, N.Y.C.
MELODY Maids and Man: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
MELROSE, Bert: Palace, N.Y.C.; Keith's, Boston, 8-13.
MELVILLE Sisters: Forrest Park, St. Louis, 7-13; Grand Rapids Park, Grand Rapids, 15-20.
MERRILL and Otto: Keith's, Boston.
MILLER and Vincent: Temple, Detroit; Orph., London, Can., 15-20.
MILLER, Moore and Gardner: Grand Rapids Park, Grand Rapids.
MILLER, Marvelous: Forrest Park, St. Louis; East End Park, Memphis, 7-13.
MONDAY Day: Victoria, N.Y.C.
MONTAVA Five: Orph., Los Angeles, 7-13.
MONTGOMERY and Moore: Maj., Milwaukee; Maj., Chgo., 7-13; Temple, Detroit, 15-20.
MONTGOMERY and Mankall: Keith's, Wash., 8-13.
"MOTORING": Victoria, N.Y.C., 8-13; Poli's, Springfield, 15-20.
MUSTINES, Dorothy: Keith's, Wash., 15-20.
MULLEN and Coogan: Orph., Milwaukee; Maj., Chgo., 7-13; Temple, Detroit, 15-20.
MONTGOMERY and Hanscall: Keith's, Wash., 8-13.
"MOTORING": Victoria, N.Y.C., 8-13; Poli's, Springfield, 15-20.
MURRAY and Post: Orph., Knoxville, 1-3; Orph., Lexington, 4-6.
NAGEL, Jolly, Co.: Keith's, Phila., 8-13.
NASH, Mary, Co.: Keith's, Boston; Keith's, Phila., 8-13.
NATALIA and Ferrari: Temple, Detroit, 8-13.
NEVINS and Gordon: Maj., Chgo., 7-13.
NEWELL Alice: Keith's, Phila., 15-20.
NONETTE: Palace, N.Y.C.
ODIVA: Orph., Los Angeles, 7-13.
OLCOTT, Charles: Fountaine Ferry Park, Louisville; East End Park, Memphis, 7-13.
OLIVER, Miz Mai: Chgo., 7-13.
O'MEARAS, Gildaz: Orph., Oakland, 7-13.
ORTELLA, Orph., 'Frisco; Orph., Oakland, 7-13.
OWEN and Owen: Keith's, Phila.
PALLENBERG'S Bears: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
PAMLEO and Frabito: Marryat, Paris.
PARNELL Sisters Co.: Schmer Park, Montreal.
PATTERSON, Burdella: Orph., B'klyn.
PAUL, Loves and Dobbs: Palace, Chgo., 7-13; Grand Rapids Park, Grand Rapids, 15-20.
PAULI and Berns: Orph., 'Frisco; Orph., Los Angeles, 7-13.
PECNIKOFF and Rose: Forrest Park, St. Louis, 7-13.
"PORCH Party": New Brighton, Brighton Beach, N. Y., 15-20.
POWERS Brothers: Maj., Chgo.
PRINCE GOO Foo: Palace, Chgo., 7-13; Temple, Detroit, 15-20.
"PURPLE Lady": Lyric, Birmingham, 8-13.
RAYMOND'S Dogs: Schmer Park, Montreal, 8-13.
RAMP, Clarke: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
REDHEADS, Lasky's: Lyric, Birmingham; Orph., Knoxville, 8-13.
REDMOND, Tredrika, Co.: New Brighton, Brighton Beach, N. Y.
REED, St. John, Trio: Dominion, Ottawa, Can., 8-13.
RELLOW: Orph., Vancouver, 7-13.
REMPLE, H. and B.: Maj., Milwaukee; Keith's, Phila., 15-20.
RENARDS, Three: Keith's, Phila.
RETTER Brothers: Orph., Seattle; Orph., Portland, 7-13.
RICE and Cohen: Temple, Detroit, 8-13.
RICE, Andy: Orph., Knoxville; Richards and Driver: Lyric, Birmingham, 15-20.
RICE, Tyler: Orph., Seattle; Orph., Portland, 7-13.
ROCHESTER, Claire: Forsythe, Atlanta; Lyric, Birmingham, 8-13.
"ROMEO'S Invention": New Brighton, Brighton Beach, N. Y., 15-20.
ROLANDO Brothers: Keith's, Wash., 8-13.
ROMEO, Great: Orph., Portland, Ore.
ROSHANARA: Orph., Los Angeles, 7-13.
ROSS, Clara: Orph., Ogden, Utah, 4-6; Empress, Salt Lake City, 7-13.
ROSS, Sam: Maj., Milwaukee; Palace, Chgo., 7-13.
ROTH, Emil: Maj., Chgo.
RUBINOFF, Max: Orph., Knoxville, 1-3; Orph., Lexington, 4-6; Forsythe, Atlanta, 7-13; Lyric, Birmingham, 15-20.
RYAN and Lee: Keith's, Boston, 8-13.
SAMPSELL and Reilly: Poli's, Springfield.
SAMUELS, Ray: Orph., Knoxville, 8-13; Forsythe, Atlanta, 15-20.
SANTLEY, Jos., Co.: Temple, Detroit; Palace, Chgo., 7-13.
SAROFF Boys: Temple, Detroit; Keith's, Phila., 15-20.
SAWYER and Coleman: Maryland, Balto.
SCHENCK Brothers: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
SCHOOLER and Dickinson: Keith's, Phila., 8-13.
SCHOOLS and Mayers: Lyric, Birmingham, 8-13; Forsythe, Atlanta, 15-20.
SEBASTA, The: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
SHARP and Baker: Keith's, Phila., 15-20.
SHAW, Lillian: Orph., Oakland, 7-13.
SHAYNE, Matthews, Co.: Orph., Oakland, 7-13.
SHELDON and Dailey: Maj., Chgo.; Knoxville, 8-13.
SIDMANS, Trudrika, Co.: New Brighton, Brighton Beach, N. Y., 15-20.
SMITH and Doyle: Orph., 'Frisco; Orph., Oakland, 7-13.
SMITH, Al. and H.: Keith's, Boston, 8-13.
SNOWDEN, Eddie, Co.: Maj., Chgo.
SPISSEL and Hallo: Keith's, Wash., 15-20.
SPENCER and Williams: Keith's, Wash., 15-20.
STANLEY, Alexis: Orph., Los Angeles, 7-13.
STANLEY, RYAN, Trio: Palace, Chgo., 7-13.
STELLING and Revelle: Orph., 'Frisco, 7-13.
STEPHENS, Leona: Lyric, Birmingham, 8-13.
STOLL, Gaudrick and Kiss: Keith's, Wash., 8-13.
STEVENS and Bordeau: Orph., Savannah, 4-6; Orph., Jacksonville, 7-10.
SUEZ, Valeska: Orph., 'Frisco, 7-13.
SWOR and Mack Co.: Keith's, Phila.; Keith's, Boston, 8-13; Keith's, Phila., 15-20.
TANNEN, Julius: Orph., Vancouver; Orph., Seattle, 7-13.
"TELEPHONE Tangle": New Brighton, Brighton Beach, N. Y., 15-20.
TEMPEST, Florence, Co.: Colonial, N.Y.C.
"TEMPTATION of Adam and Eve": Victoria, N.Y.C.
THOMSON, Chas.: Keith's, Wash., 8-13.
"THREE Twins": New Brighton, Brighton Beach, N. Y., 8-13.
TIMBERG, Herman: Palace, Chgo.
TIMMONS, Irene: Orph., 'Frisco, 7-13.
TOMEY and Norman: Lyric, Birmingham.
TORRETS: Orph., Savannah, 8-10.
"TRAINED Nurses": New Brighton, Brighton Beach, N. Y., 15-20.
TURNERS, The: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 7-13.
TWISTO: Keith's, Wash.
VALVERDE and Lenore: Maj., Chgo.
VAN, Harris: Orph., Savannah, 1-3; Orph., Charleston, 4-6; Orph., Knoxville, 15-17; Orph., Lexington, 18-20.
VIRTON and Mayer: Grand Rapids Park, Grand Rapids, 8-13.
WAKEFIELD, Willa Holt: Palace, Chgo.
WARD and Cullen: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 7-13; Shea's, Buffalo, 15-20.
WEBB and Burns: Lyric, Birmingham.
WELCH, Ben: Orph., 'Frisco; Victoria, N.Y.C., 8-13; Keith's, Phila., 15-20.
WELLINGTON, Dave: Schmer Park, Montreal.
WESTON and Claire: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 7-13.
WHITE, Al. and Partner: Keith's, Phila.
WHITEHEAD, Joe: Keith's, Lowell, Mass.
WHITE Hussars, Nine: Grand Rapids Park, Grand Rapids.
WILL and Kemp: Orph., Los Angeles, 7-13.
WILLA, Holt: Palace, Chgo.; Keith's, Phila., 15-20.
WILSON and Aubrey: Schmer Park, Montreal, 8-13; Fountaine Ferry Park, Louisville, 15-20.
WILSON, Frank, Co.: Orph., Vancouver; Orph., Seattle, 7-13.
WILSON, Frank: Grand Rapids Park, Grand Rapids, 8-13; Temple, Detroit, 15-20.
WOOD, Britt: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
WOODMAN and Livingston: Maj., Chgo., 7-13.
WRIGHT and Dietrich: Orph., Portland, 7-13.
"WRONG from the Start": Orph., Vancouver; Orph., Seattle, 7-13.
WYNN, Ethel: Orph., 'Frisco; Orph., Oakland, 7-13.
YALE, Charles, Co.: Orph., Vancouver, 7-13.
YVETTE: Orph., Vancouver, 7-13.
ZARRELL, Trio, Lee: Keith's, Phila., 8-13.
ZEDA and Hunt: Fountaine Ferry Park, Louisville.

KLAW & ERLANGER

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BIOGRAPH STUDIOS

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MOTION PICTURES

COMMENT AND SUGGESTION

BEATRICE CLEVINGER,
To Be Seen in All-Star's "Dan."

THE feature that is not a feature is one of the greatest handicaps with which the motion picture has to contend. When that lack is mainly a question of weakness of story, a weak link in the acting, or a production that is not quite as elaborate as it might be, one can readily grant forgiveness, while not excusing the sin. But when blunders, due to carelessness, slips blameable to general slipshod methods are allowed to mar a "feature" production, there can be little sympathy for the producer. These remarks are called forth by the following letter from a "fan," who seems to be especially observant. Neither the Film Man nor his desk-neighbors are able to recognise the picture from the few scraps of story given, but we take it that the producer will himself be able to recognise the voice of conscience.

"DEAR SIR.—The following general faults (*only a few of many more*) seen in a largely advertised six-reel film shown here recently at an entrance rate 50 per cent. larger than usual, will not add to the ranks of the picture fans. I, for one, feel as if I had been cheated, and I cannot understand how the star of the production, a man of wide theatrical experience, could countenance these glaring errors, and why, once that they were noticed during the trial run of the films, they were allowed to stand unchanged.

"A woman dies in a poor house. Her bed and the beds of two other patients are in full view of the audience. Many years later another woman dies in the same bed, and (think of it!) the SAME TWO OTHER WOMEN are in the other two beds.

"The story runs over a period of some fifteen years or so, but the characters, with the exception of one, are not a bit younger in appearance at the beginning of the reels as at the end.

"Most of the characters of a period of many, many years ago wear modern light weight shoes.

"A man is shot in the hand, how, why, and when one never knows. He appears with his hand bandaged, then again enters in a subsequent scene without the bandage, apparently well again and undoubtedly to give one the impression that several days have elapsed. But, lo! In a few moments we see him with the bandage back on his hand!

"In another picture or story shown the same evening a young woman wears her tennis shoes for several months. She leaves for Europe, wearing her tennis slippers, and returns many months later without having changed or worn out her slippers.

"These may be called small, insignificant details, yet they distracted not only my attention, but that of some of my friends, to such an extent that the good work of the star and his co-workers was forgotten. The one big impression that remained with us, after it was all over, was that the picture was poorly put on. We simply could not enthuse over it. We felt insulted by the indifference on the part of the producers. It is not fair to the actors, nor to the owner of the theater, who, on the strength of the promises by the film exchange, was induced to advance his prices, and it is not fair to the producers of good and carefully-prepared films. Finally, it is cheating the public. Yours truly,

"M. E. P."

Agitation for the increase of motion picture prices must always, for such reasons as indicated above, await the drawing of a new line of quality grading,

NELLE CRAIG,
Playing Leads with Pathe Stock.

to replace the present rating by size. A six-reel picture shown this week at an increase in price, and which makes a patron feel that he has been cheated, will lose spectators for the feature shown next week that is the work of a conscientious manufacturer who disdains shoddy deception. And such patrons are hard to regain.

* * * *

THE daily news film is here. The Pathe experiment, if the effort of a company that has been producing news pictorials so long can be called such, will be watched with interest by an even wider circle than that embraced by those directly connected with motion pictures. News pictures have been found by the exhibitors to be never failing drawing cards, even on occasions when an overabundance of parades and speeches detracted from their news value. But with a daily news film showing events while they are still fresh in the minds of picture patrons the value will be doubled, even when the events would themselves not seem of great importance were a few weeks lost before placing them on the screen. The daily news film is truly, as someone has said, "the birth of a new industry." With success, one need not be unduly optimistic to look forward and see the thousands who will form the habit of viewing a news film every day. The handicaps to be overcome are many and great, indeed to an outsider they seem almost insurmountable, but the rewards to be found along this newly-opened lane of picture activity are proportionately larger.

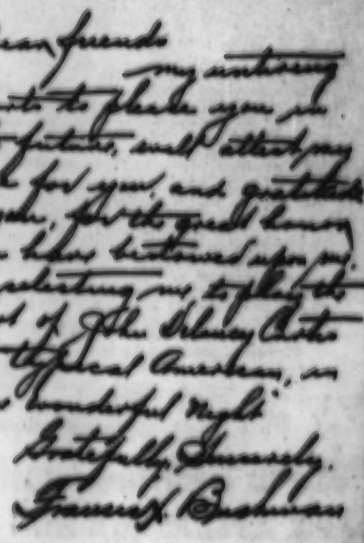
According to reports from the Pacific Coast, Oliver Morosco has discovered a new use for motion pictures. The plan, as we understand it from newspaper stories, is to make the picture an actual ally of the stage by using films between the acts and at other necessary times to portray action that is transpiring off stage, to show the movements of characters whose actions have bearing on the story being told on the stage. For instance, before the play proper, pictures could be used to introduce the characters and lay the groundwork for the story, then the curtain would rise on the familiar spoken drama. Thus, Mr. Morosco believes we would do away with the slow, talky starts necessary to plays when there is much to explain of antecedent action, and would enable the full benefit to be secured from big scenes that are now only talked about by the characters, but which could be shown with all their strength on the screen. It is, to say the least, a novel idea. Let's do some watchful waiting. THE FILM MAN.

BRIEFS OF BIOGRAPHY

NELLE CRAIG, leading woman of the Pathe Southern stock company, which has just returned from a six months' sojourn at St. Augustine, Fla., is a beautiful brunette, and one of the youngest women appearing in picture leads. Miss Craig pushed herself forward from minor roles to leading business in an incredibly short time, and has been cast for the lead in the forthcoming big Pathe feature, "Alma."

Her work with Pathe has not only called for the enactment of most difficult roles, but in all the pictures made at the St. Augustine studio many wild animals were used, and Miss Craig was called upon to play many dangerous scenes. One thrilling moment she spent in one of the scenes of a big Roman feature. She was to be saved by the leading man and six brave Roman followers from the jaws of a ferocious lion. The lion overacted his part and the brave leading man and his sturdy followers beat it for safety. Miss Craig was bowled over and lay within a foot or two of the beast. For some unaccountable reason, perhaps contempt for the ungentlemanly conduct of her brave rescuer, his lionship courteously allowed Miss Craig to regain her feet and leave the inclosure unharmed. Miss Craig is now at work on her third big feature picture, and again she must play many scenes with wild animals, as it is a picture of circus life.

MEDAL GIVEN WINNER OF THE "HERO" CONTEST AND HIS LETTER TO "FANS."



PALACE SHOW PROMISES TO BE A RECORD-BREAKER

Display Space Taken Exceeds Expectations — Plan Royal Entertainment for Exhibitors

Only five more days remain before the doors of Grand Central Palace are thrown open for the second exposition of motion picture art and the convention under the International Motion Picture Association and Independent Exhibitors of America. The work of installing the many exhibits will probably get under way to-morrow. From both a business and entertainment side the show promises to be a record breaker. Exhibitors from all over the United States and Canada have signified their intention of attending, and a series of trade talks treating exhaustively of the many problems of exhibitors have been arranged for their benefit. The schedule of entertainment made up for the exhibitors and other visitors assures the fact that there will be several "hot times in the old town" next week. It will be a hardy exhibitor who can keep pace with the programme of jollity laid down for him by the convention officials.

Over three thousand exhibitors have arranged for credentials to attend the various trade sessions. A large delegation of Chicago representatives was promised President Trieger, of the New York State Association; Grant W. Anson and J. A. Koerpel when they attended the recent ball at the Chicago Coliseum. The representatives of the Southern California Moving Picture Men's Association will be headed by A. P. Tugwell, president of that organization. The Western Pennsylvania and Western New York Exhibitors' Association has arranged to hold its regular monthly meeting Monday morning at the Hotel Martinique and a large number of the members will then stay over during the convention week.

All trade sessions of the convention will be open talks to which any exhibitor will be admitted. A voting contest for the most popular players will be held, in which a paid admission will entitle the holder to a vote. Five model theaters, equipped with all the latest devices, will be in operation and the manufacturers will probably show many of their advance releases during the week. A model studio will also be in operation, and the different companies have been assigned days on which they will produce scenes of forthcoming photoplays for the benefit of the visiting fans and exhibitors.

Plans of Various Exhibitors

The Nicholas Power Company has arranged for one of the largest displays at the exposition, five booths to be taken for the showing of the full line of projecting machines invented by Mr. Power from the Peerlesscope to the Cameragraph No. 6A. To show plainly to exhibitors the benefits of the latest additions to Power machines, an enlarged model of the cam and four-pin movement has been built. The exhibit will be in the personal charge of Assistant General Manager Smith, who will be assisted by L. W. Atwater, sales manager, and Swett, Bohannon, Griffin, and Raven, traveling representatives. The Power Company booths are from No. 341 to 346.

The H. W. Johns-Manville Company plans a complete exhibit of their asbestos wood and asbestos cloth booths, curtains, roofing and siding materials, and the J-M Success fire extinguishers and asbestos shingles. The Frank Adlite and Polarite systems of lighting, especially adapted for motion picture theater and sign lighting, will also be shown. A. J. McLean will be in charge of the booth.

The various film manufacturers will be found at the following booths: The Vitagraph Company, booths 102-103; Thomas A. Edison Company, booths 109-110; Lubin Manufacturing Company, booths 111-112; Essanay Film Manufacturing Company, booth 113; Famous Players' Film Company, booths 104-108; Jesse L. Lasky Feature Company, booths 309-306; Selig Polyscope Company, booths 321 and 411; All-Star Company, booths 311-314; Pathe Freres, booths 347-350; Gaumont, booths 306-307; Kalem Company, booths, 403-404; Biograph Company, booths 405-408.

Convention Sessions

Monday, June 8, 2 P.M.

Opening of Convention.
Appointment of Grievance and Resolutions Committees.
The School and the Motion Picture Theater.
The Church and the M. P. Theater.

Tuesday, June 9, 10 A.M.

"Censorship." Address by Frederick P. Howe.
Discussion.

2 P.M.

The Manufacturer and the Exhibitor.
Address by a Prominent Manufacturer.
The Exchange and the Exhibitor.
Address by Edward M. Saunders.
Uniform charges for regular film service and features.
The entrance of manufacturers and exchange men into the exhibiting business.
Report of Grievance Committee. Discussion.

Wednesday, June 10, 10 A.M.

Report of Resolutions Committee. Discussion.
"The Press and Motion Pictures."
The Poster Question in all its phases.
Motion Picture Supplies.

2 P.M.

The effect of the Multiple Reel on the 5 and 10 cent show.
The desirability and possibility of controlling the length of programmes at various prices of admission.
Adverse legislation and the best means of combatting it.

Thursday, June 11, 10 A.M.

Technical Questions pertaining to the operation of a picture theater.

2 P.M.

The establishment of a central National Information Bureau for Exhibitors in all parts of the country.
Best method of combining all exhibitors of the country into one National Organization, and financing of same.

Friday, June 12, 10 A.M.

Advertising the Motion Picture Theater.
Souvenirs, country stores, etc.
The exploitation of fake features by irresponsible exchanges and individuals.

2 P.M.

Unfinished business.
Good and welfare.

Saturday, June 13, 10 A.M.

Unfinished business.

2 P.M.

Unfinished business.

SELIG RURAL COMEDY

Oscar Eagle Has Exciting Time Filming Story by James Oliver Curwood

Taking a wild animal or other pronounced adventure film never furnished half the excitement for the members of the Chicago Selig stock company that the taking of the scenes in a rural comedy did last week. The leading ladies in the picture, which is called "The Richest Girl in the World," and is from the pen of James Oliver Curwood, were two city girls whose knowledge of the country had been derived from reading circulars about Summer resorts. Director Oscar Eagle, who was born and raised on a farm, was quite delighted over the prospect of putting on a rural comedy in truly bucolic style. When he requested Adrienne Kroell to milk a cow that beauty naively inquired, "How do you do it? I don't know anything about it." After a demonstration by the director Miss Kroell took up the task. Harold Vosburgh and Mr. Macklin, who played the other leading roles, in order to secure safety for the fair milkmaid, stationed themselves at the southeast and southwest corners of the cow, but this so frightened the animal that, although restrained by her horn, she let both hind feet loose with such accuracy that it quite upset the stage dignity of the gentlemen, and Miss Kroell escaped by agility believing the fact that she had ever suffered with rheumatism.

LUBIN LADIES SPEAK

Quite an honor was conferred upon three ladies of the Lubin Company this week. Rosemary Theby, Anna Luther, and Mate Havey were specially invited to a large dinner given by the Women Writers of America at Kugler's, a prominent Philadelphia cafe. Miss Theby addressed the ladies and told them all about her art; Miss Luther did likewise, and added a little remark or two anent personality and charm. Miss Havey, who is a mere member of the scenario staff, explained the mysteries of the moving picture script and told them all how they could convert their ideas into salable scenarios. Taken all in all, the writers as well as the Lubin ladies had a most pleasant evening, and they expect to be entertained very shortly at the Lubin plant by their guests of Tuesday evening.

LIGHTNING HITS EDISON STUDIO

The terrific storm of a week ago, with its accompaniment of lightning, found a mark in the newly replaced glass in the dome of the Edison studio in the Bronx. The panes had just been replaced after being destroyed by the fire which ravaged the studio. The falling glass narrowly missed Viola Dana and Augustus Phillips, who were rehearsing a scene for "My Friend from India," under the direction of Ashley Miller. The heavy downpour completely ruined every bit of scenery in place on the floor at the time.

A COMING WAR FEATURE, "FAITHFUL UNTO DEATH."
Released in Four Parts by the Eclectic Company.

WHERE NEFF STANDS

League President States His Position on Censorship of Films

Criticism just makes M. A. Neff buckle up and come back stronger. A picture weekly attacking the Ohio Board of Censorship recently asked "Where Does M. A. Neff Stand on Censorship?" The following answer has been received from the headquarters of the Motion Picture Exhibitors' League:

The question has been asked, Where does M. A. Neff stand on the censor question? Section 3, of the Ohio State Censor law positively states that Ohio may work in conjunction with censor boards of other States in forming a national censor congress, and that the action of said congress shall be the same as the action of the Ohio Censor Board. In other words, all pictures censored by a national censor congress shall be shown in the State of Ohio the same as if censored by the Ohio State Censor Board.

I have favored State censorship because it is the only plan that has so far been suggested whereby a national censor board can be established that will relieve all concerned. I stand for a square deal for all, both great and small in the motion picture business, for a national censor board that can protect all, and when a picture passes the board, that the exhibitors may show it in every State and Territory in the Union without interference from any source whatsoever.

M. A. NEFF, President.

LEAGUE CONVENTIONS

Many State Branches of Exhibitors' League to Hold Conventions During June

The West Virginia branch of the Motion Picture Exhibitors' League of America will hold its annual State convention in Wheeling on June 16, 1914. It will be a one-day convention. M. A. Sybert, State Secretary, has charge of the convention arrangements.

A convention of the Motion Picture Exhibitors' League of Virginia will be held on June 18, 1914, at a place decided upon by Mr. D. P. Wine, State Organizer.

Forty-six exhibitors have joined the reorganization in Minnesota of the M. P. E. L. of A. The convention will be held at the West Hotel, Minneapolis, Minn., on June 4 and 5, 1914. Mr. M. A. Neff will be present to reorganize the State.

The Motion Picture Exhibitors' League of Indiana will hold a convention the latter part of June to elect delegates and alternates to attend the National Convention, to be held in Dayton, Ohio, next July.

"PERILS OF PAULINE" POPULAR

Advices received by the Eclectic Company from exhibitors throughout the country indicate that the "Perils of Pauline" is growing even more popular as the series goes on. At the offices of the Eclectic Company the following letter was exhibited last week as an example of the views of the exhibitors:

PALACE THEATER,
506 Sycamore Street, Waterloo, Ia.
Eclectic Film Company, New York city.

DEAR SIRS.—Pauline is growing. Our business on the opening episode was shown to 800 people, but she closed the fifth episode last night to 3,200 people. There is a reason. First, Pathe is the producer; second, the Pathe players, Pearl White, Crane Wilbur, Paul Panzer, Donald MacKenzie, "The Pirate" (still in the sea), and Francis Carlisle, and Charles Goddard, who knows how to write a story.

Wishing you continued success, I beg to remain,

Very truly yours,
(Signed) W. L. MYERS, Mgr.

ROSKAM OFF FOR ENGLAND

E. M. Roskam, of the Life-Photo Film Corporation, sailed on Saturday for England aboard the *Olympic*. He expects to dispose of the European rights to "The Banker's Daughter," "The Greyhound," and the future productions of the Life-Photo organization while abroad.

"CABIRIA" OPENS TO PUBLIC

Itala Film Seems Due for Long Run at Knickerbocker Theater

The Itala Company's twelve-reel spectacle, "Cabiria," which is being handled in America by Harry H. Raver through Werba and Luescher, opened at the Knickerbocker Theater Monday evening. The impression made on motion picture people previously at a private performance was repeated on the lay spectators, and every promise of a record breaking run seems certain for the film.

An unusually strong musical accompaniment is given the picture. Selli Simonson leads an orchestra of fifty musicians, who have been recruited from the various opera house organizations that have closed for the Summer, and a score especially written for the film is offered. A special mail order department has been installed at the theater for the benefit of patrons.

On Monday evening a committee, headed by Frank L. Frugone, entertained Signor Sciamengo, head of the Itala Company, who is here at present, and afterward attended the opening performance.

PRODUCE RAINE STORY

"Bringing in the Law," a Western Story Filmed by the Colorado M. P. Company

The Colorado Motion Picture Company has completed a picture adaptation of "Bringing in the Law," the story by William McLeod Raine which appeared in the *People's Magazine*. The film is said to be among the best of Western pictures recently produced.

Edwin F. Cobb, formerly of the Lubin Company, and A. E. Lewis are recent additions to the acting strength of the Colorado Company. William E. Cloud has just been added to the scenario department.

Director Otis B. Thayer has started work on a Mexican war picture that will benefit by having many of the actual war scenes included.

Schedule of Entertainment

Chairman of Entertainment Committee A. A. CORN

Tuesday, June 9.

Leaving Grand Central Palace 4.30 P.M., sight-seeing automobiles on a trip to Coney Island, where a clambake will be given at the Brighton Beach Hotel, and a general tour through the various amusement places. Returning at 12 midnight.

Wednesday, June 10.

A night on the Broadway Roof-Garden, where a specially arranged programme of high-class professional talent will be shown. Dancing between acts.

Thursday, June 11.

A moonlight excursion, cabaret and tango dance up the beautiful Hudson River.

Friday, June 12.

Banquet, arranged by the various manufacturers and tradesmen, at the Biltmore, where many of the leading actors and actresses will entertain guests with original and interesting specialties.

Saturday, June 13.

Prize contest entertainments, distribution of souvenirs, Screen Club Surprise.

Each day of the week all the manufacturers having studios in New York and vicinity will maintain open house to all visiting exhibitors, and in addition to other entertaining features will show how pictures are made.

WITH THE FILM MEN

ALEC LORRIMORE.
Now with Box Office Attractions Co.

Noto-Kahn.

The announcement is somewhat belated, but "Louie" didn't tell us until yesterday that he had stopped over in Chicago and had, on the 26th of April, been married to Miss Rose Kohn, of that city.

Good luck to you, Louie, and to Mrs. Noto. Our worst wish is that you may have every happiness.

I don't remember whether it was Aesop who wrote the story of the fox and the grapes, nor whether it occurred in the ancient city of Cincinnati, but the latest case of sour grapes seems to be in modern Cincinnati, O.

Well, boys and girls, next week is the big show in the big tent with all the side shows at the Grand Central Palace. If the fun is as good as last year to some of the out-of-town picture men you can gamble they have been pulling wires for weeks to get to New York. I remember showing one of them his first battleship and introducing another to the "purple lady," and showing a number of the others some interesting sights. Oh, well, there are a few sights left in town, and I hope we have as pleasant a crowd this year to show them to.

By the way, Ed Mock has made me either a threat or a promise to buy me grape juice on the strength of his new weekly. You will find me in booth 336, Ed.

Sam Goldfish has gone to Europe to look after the foreign sales of the Lasky pictures.

Ernest Shipman, who has been under the weather for the last week, has gone to his country place to recuperate.

Eddie Roskam, armed with letters of introduction to all the big people in the film business, sailed for Europe on Saturday to dispose of the foreign rights to "The Banker's Daughter" and "The Greyhound." "The Greyhound" certainly made a bit when it was shown last week, and one of the big buyers remarked: "Roskam is certainly one of the best film cutters and assemblers in the business."

Stanley H. Twist has reached Los Angeles on route from Australia to New York bringing a number of new features and a number of patent rights. Welcome home, Stan, you were one of us at the last convention and we hope to have you with us this year.

P. J. B.

ODD SELIG EDUCATIONAL

Shows Little-Known Philippine Tribe—Other Notes of Activity at the Selig Studio

R. F. Barton, one of the Selig Polyscope Company's traveling representatives, recently forwarded to the Chicago offices of his company some remarkable educational pictures of a little-known Philippine tribe. The pictures were taken in Kiangan, Mountain Province, P. I. The strange people in this section of our remote island possessions, and their curious customs, are said to be truly something new under the sun.

When Adele Lane, the little Selig star, is not working, she is going around the different animal cages feeding the infant lions, tigers, and leopards, of which there are very large families at the Los Angeles studio. Miss Lane does not aspire to acting with the animals and owns she prefers them on the other side of the bars. She says she was never intended for an animal tamer.

One of the finest examples of Colonial architecture occupying a plot of very valuable ground near Chicago was recently removed to make space for a large apartment building. The property department of the Selig Polyscope Company purchased the façade of the building complete, and it has recently been re-erected in the yard of Selig Square. Architects declare it is the best example of its kind to be seen in the West.

The artists of the Selig Polyscope plant in Chicago have received numerous courteous letters of appreciation from representatives of the Edison, the Vitagraph, and the Lubin companies, who came to Chicago to attend the grand ball given by the Moving Picture Exhibitors at the Coliseum, and who were afterwards entertained informally at the big plant around Selig Square.

EDISON FILMS "MASTER MUMMER"

"The Master Mummer," the adaptation of the story of that name by E. Phillips Oppenheim, will shortly be released by the Edison Company on the General Film masterpiece service in four or five reels. Walter Edwin is the director, with Mary Fuller taking a triple lead as Princess Isobel, her daughter and cousin. Barry O'Moore plays the opposite lead.

STRIKE PROBABLE IN HUB

Managers Resent Drastic Action By Agent of Operator's Union

BOSTON (*Special*).—Trouble which may result in a general strike is brewing in some of the motion picture theaters of greater Boston, including some of the largest houses, because of the fact that the business agent of the Moving Picture Operators' Union, according to the claim of some managers, recently exceeded his authority and ordered operators from their booths during the absence of theater managers, in theaters in Boston, Chelsea, Cambridge, and Somerville.

The trouble is the result, it is claimed, of the union's demand for $5 for Sunday work and $1 an hour for overtime.

Manager Lord, of the Scollay Square Olympia, was incensed over the manner in which the business agent of the union took action at his house, and said that he would not be told by any organization how to run his business and that he would take any action necessary to protect his interests.

Douglas Flattery, speaking for the Orpheum and St. James, which have not yet signed the union's agreement, said that he had not conferred with the union representatives as yet and did not know the exact terms demanded by the union men.

"MASTER CRACKSMAN" READY

"The Master Cracksman," featuring Harry Carey, who also directed the picture, has been completed and announced for release on June 10. Great care has been taken with the production, several thousand feet of film, which while it was good was not up to the standard set, was retaken, and the whole production bids fair to rank among the best.

The Progressive Company, the producers, have opened offices in Cleveland in charge of Messrs. Russell and Olds, and in Philadelphia in charge of Eckfeldt and Sutton.

MRS. LESLIE CARTER IN FILM

Mrs. Leslie Carter and her husband, Louis Payne, have just completed a motion picture adaptation of "Madame Pompadour." The picture was taken in Paris and Versailles.

ANOTHER CENSOR BOARD

Kansas City, Mo., to Supervise Films—Grand Rapids, Mich., Also

KANSAS CITY, MO. (*Special*).—The ordinance passed eighteen months ago by the council providing for censorship of moving picture films, and the enforcement of which has been held in abeyance by Mayor Jost, is to be put into full operation and effect. The mayor has announced that he would continue P. F. McClure in the position of censor, and will appoint a commission of three citizens as a board to take cognizance of appeals from the decisions of the censor. Prior to the adoption of this ordinance the censor and his rulings were under the direction of the board of public welfare.

"No films will be permitted in the picture show houses of Kansas City that have not the endorsement of the National Board of Censors," said the mayor.

Grand Rapids, Mich., is another city that has made arrangements for the censorship of motion pictures. The Association of Commerce has appointed a committee that will work in conjunction with a committee of the exhibitors to censor all films shown in the city.

MAKE ONE-REEL COMEDIES

Recently Organized Pierrot Company to Specialize on the Brief Length Pictures

Planning to specialize on comedies of the single-reel length, the Pierrot Film Company has set out in what promises to be fertile territory. No other class of pictures will be made by the company, which expects to keep four companies of players busy on the one-reel pictures. Edgar Allan Woolf, one of the most prominent writers of vaudeville sketches, will probably write most of the stories. Louis Simon, a vaudeville comedian, will head one of the companies.

Charles Marks, long identified with theatrical ventures, will attend to the business end of the new company. George C. Wilson, owner of a string of theaters in Pennsylvania, is prominent in the organization. The company's first releases will be ready to show late in June or early in July.

BLACHE PLAYERS' CRUISE

On board the large two-masted schooner *Caroline*, under the command of Captain S. Neptleton, of Newport, R. I., James Johnson and company of Blache players are cruising along the coast of New England, working upon the production of two four-reel dramas of sea life. They are accompanied by Captain Harry Champion's yacht *Lillian*, and are thoroughly equipped for a long trip.

Included in Director Johnson's seafaring company are Fay Custe, Albert Lang, William Mong, George Davis, Jack Burns, Arthur Hill, Frederick Ernst, Murray Belmont, and John Monthoy, as well as the champion long distance underwater swimmer of the world, Oriof Shavalan, who has a record of 180 feet. Mr. Shavalan will furnish the main thrills for one of the dramas which calls for feats of daring impossible to an ordinary swimmer.

An aeroplane is also part of the equipment of the company, which includes Bandos, the Swiss aviator, who will play an important part in the action of one of the stories.

WELCOME DAILY NEWS

Pathe Reports Hearty Reception from Exhibitors for Latest Film Departure

The Pathe Daily News Film, first announced in last week's issue of THE MIRROR, has been well received at the hands of the exhibitors, according to reports from the Jersey City offices of the Pathe Company. Many exhibitors are anxious to know when the first issue of the new news pictorial will be released, and the Pathe forces are working energetically on the preparations for the initial daily. Mr. Hoagland, who has the new venture in charge, issued the following statement in response to a request for information concerning it:

"In the first place," said Mr. Hoagland, "we believe that there is a real and expressed demand for news in pictures that is absolutely new and fresh and that comes to the theater patron right hot off the bat, so to speak. To read of some great event in the papers and then within an hour or two to see that event in motion pictures will certainly be most novel and interesting, and the people, who are the last court of appeal, will want it and support it. Then the exhibitor may run each day the two hundred feet or so that will comprise each day's instalment, and then at the end of the week show the full 1,000 feet comprising the selection from the most interesting of the world's events.

"We can receive, develop, print and send out films by mail, on one and the same day. Please note those words, by mail, for speed is important to us, and only Uncle Sam's mails can give us the speed we require.

"Over here we believe that we have a real winner, and you can't play that up too strong. Already the exhibitors have shown a remarkable interest in the films and the bookings are coming in fast. If be by the numerous letters and by the feelings that we are feeling the pulse of the trade, and we know that it is beating strongly for the Pathe Daily News."

"ESCAPE" AT THE CORT

Griffith Mutual Production of Armstrong Play Pleases First-Nighters

David W. Griffith's seven-reel adaptation of Paul Armstrong's "The Escape" received its premiere at the Cort Theater Monday evening. The picture contains a cast of Mutual stars, including Miss [illegible], Donald Crisp, Robert Harron, Owen [illegible], F. A. Turner, Fay Tincher, Ralph Lewis, and "Tammany" Young.

"The Escape" is based upon [illegible] and tells a story with comedy and [illegible] drama well interwoven. It is released [illegible] the Majestic-Reliance brand. A [illegible] review will appear in next week's [illegible]

TO SHOW "MICHAEL STROGOFF"

A special private exhibition of "Michael Strogoff," the six-reel feature produced by Lloyd B. Carleton's Lubin company and featuring Joseph Adley, will be given at the Strand Theater next Monday morning at 10 o'clock. Exhibitors in town for the convention at Grand Central Palace will be admitted to the "Michael Strogoff" showing upon presentation of their convention credentials. The Strand concert orchestra will furnish the musical accompaniment. "Michael Strogoff" is the first release of the Popular Plays and Players' Company, with offices at 1600 Broadway.

A TENSE MOMENT AND AN APPROPRIATE SETTING.
In "A Pair of Cuffs," Reliance, Two Reels, June 8.

June 10th Issue

YES, we will be pleased to see you at
The 2d Annual Exposition Motion Picture Art
Grand Central Palace, June 8th to 13th, 1914
VISIT SPACE 336 THE DRAMATIC MIRROR

That never fails to bring liberty and success to the exhibitor is a Gaumont on his screen. It is what every one is clamoring for.

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DIRECTOR

ORMI HAWLEY
LEADS

EDWARD J. PEIL
LEADS

ELEANOR BARRY
CHARACTER LEADS

RICHARD MORRIS
HEAVIES

ARTHUR S. CLIFTON
ASSISTANT TO DIRECTOR

JAMES J. HUMPHREY
CHARACTERS

IN PREPARATION
MICHAEL STROGOFF
IN FIVE PARTS
FEATURING
MR. JACOB P. ADLER

Mrs. Stuart Robson
Special Engagement
BROADWAY PRODUCING CO.
First Release: The Trail of the Lonesome Pine
Playing "Ole Hun"

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

EDNA PAYNE
INGENUE LEADS
Western Eclair Co. Tucson, Ariz
Direction of Webster Cullison

JESSIE STEVENS
Character Comedienne
Edison Studio New York

STUDIO GOSSIP

GRACE DARMOND.

GRACE DARMOND is a recent acquisition to the Selig Stock company located in Chicago. Though she boasts ten years of stage experience, Miss Darmond is still in her teens. She made her debut in "Editha's Burglar," under the direction of William Jackson, and traveled in this popular piece for two seasons. Two seasons in stock at the English Opera House in Indianapolis are largely responsible for her versatility in screen roles. Up to date she has appeared in about a dozen Selig features.

JOHN E. INCE, of the Lubin Company, was one of the Lubinites who was in the recent Lambs' Gambol parade in Philadelphia. Director Ince also entertained a box party at the performance, and among the other Lubinites seen in the theater were Ethel Clayton, Joseph Kaufman, Edward J. Peil, Rosemary Theby, Ormi Hawley, Bennie of Lubinville, Barry O'Neil, H. A. D'Arcy, Siegmund Lubin, Mr. and Mrs. Ira Lowry, and Tom Cochrane. It was learned later that the day was also Mr. Ince's birthday, but which one he would not say.

JOSEPH HARRIS, the villain of the Beauty brand of pictures, has been in the film game about two years. A native American, his ancestors were all seamen. His theatrical experience dates back to 1892. He has played in prominent stock companies throughout the country, and has had much experience in Shakespearean productions.

THOSE WHO HAVE SEEN "The Dream Ship," a forthcoming Beauty release, proclaim it one of the most artistic one-reel subjects ever placed on the market. This company is meeting with much success in the endeavor to live up to its name.

EDWIN AUGUST has completed his first feature for the Balboa Company, and is going to start work on a comedy-drama with what he says is a new idea running through it. They are scarce things these days.

HENRY MCRAE'S Universal Company, which has spent the last few weeks working on pictures in Hawaii, is expected back in the Los Angeles film colony this week.

MYRTLE STEDMAN, who is Hobart Bosworth's leading woman in the Jack London stories, recently charmed a convention at Hermosa Beach, California, with the beauty of her voice. A screen star as a vocal attraction is rather a novelty.

HERE is an excerpt from a letter received in Brooklyn the other day from the Western Vitagraph studio. "We had a scene in which Margaret Gibson, playing a tomboy girl, had to find a basket of apples in a hay loft. Then there was a sub-title pause, and the next scene was a couple of hours later, and she was supposed to be surrounded by apple cores. The light was failing and we wanted to get the scene that day, so almost every one in the studio had to fall to and eat apples and then Props went around and collected the cores. Wish they had a scene like that every day. We have swell apples out here. Why shouldn't they be? They come from York State in most cases."

KARL KENNY AND ROBERT GRAY, two juveniles, are new additions to the Western Vitagraph forces.

GLEANED ALONG THE COAST

Features in Preparation at Los Angeles Studios—Newsy Notes of What the Directors and Players Are Doing

LOS ANGELES (*Special*).—"The Spoilers" is scoring heavily here in Clune's Auditorium Beautiful, seating about 3,000 persons. This is the first showing of the great Selig production of Rex Beach's story on the Pacific Coast, although the fame of the nine-reeler preceded it here. The house already has arranged to keep the lively production a second week.

Film doings now are considered real news by all Los Angeles papers. Scribes scout through the colony daily seeking titbits for the eager fans to peruse. The Los Angeles *Tribune* is devoting a section twice a week to the business, while the *Express* carries features and "Reel Life" three times a week. The *Examiner* and *Herald*, Hearst publications, are duly attentive without operating special departments. In addition to this activity, a score of special writers are hastening specials to magazines and syndicates each week. The colony has grown to such an extent that it provides a ceaseless flow of highly interesting fact and feature.

Marc Edmund Jones, the photoplay writer, is trying what he terms "a little experiment." He is producing for the Western Lubin at Wilbert Melville's studio in Los Angeles. "Merely trying the game," says Jones. "When I see the results I will tell you the answer." He is putting on one of his own stories, in two reels.

P. C. Hartigan, who will be remembered as the Kalem comedy producer until eight months ago, has returned to this city with the announcement that he will organize a Pathe company here. He may operate in his old Kalem studio, at Santa Monica.

The Biograph studio again will be closed this Summer, reports to the contrary banished. It was thought that at least one company would be made a fixture here, beginning with this year, but the entire aggregation has been ordered home to New York. David Miles and his contingent probably will leave before this letter is published. Dell Henderson will follow in two or three weeks.

Relying on the most reliable data to be gathered, in absence of any news whatever from the Universal studio, a mistake was made in the case of the beloved Allan Curtis, the well-known director who grinds so conscientiously to get the best results for his Joker comedies. Mr. Curtis has not left the Universal, where he has been an important factor for more than a year. He is still on the job—up to the eyes.

An enthusiastic contributor of his first effort wrote the Mutual scenario department that he could remember events of his life from the age of four years. This will come as a decided shock to little Anita Loos, the "child wonder" of photoplay writing, who was thought to hold all such records.

The militant spirit of women fans will not be fed in quite satisfactory manner by the Reliance film of the annual police review in Los Angeles. When the section of women policemen was passing Bitzer's camera, one of the "bravest" felt impelled to remove the shine from her nose. She was just applying the powder puff surreptitiously when she happened to sight the camera. It is declared on honor that the feminine upholder of the law leaped the line in her effort to go away from there.

Rollin S. Sturgeon wires from New York that he will return to his home in Santa Monica soon. It is understood that the former managing producer of the Western Vitagraph has signed up again. No details are given. Four leading manufacturers bid for his services.

W. N. Selig is back in Chicago after a three weeks' business attendance upon his two extensive studios here. He will return in September, when, it is announced, the present Selig Zoo will be completed as a million dollar studio. It will be opened to the public formally.

Kathlyn Williams, of "Adventures" fame, will appear in the six-reel Selig production, adapted from the "Flying U" stories by B. M. Bower. Director Colin Campbell, who adapted and produced "The Spoilers," is putting on the popular Western series, having Tom Mix and the Western Selig company in addition to his own in the field. The work is being done on one of the largest ranches in the West.

The film company operating at San Rafael under the direction of Charley Eder, numbers in its personnel Charles Eder, Emmett Cheridan, Clarence Arper, Marjory Manners, and Grace Duvoll. The company has been at work two weeks. George Heermance is scenic artist.

Los Angeles exhibitors are giving a big photoplay ball at Shrine Auditorium the evening of May 30. The organization will score a big success, according to public enthusiasm regarding the event.

There is no truth that Dell Henderson, the Biograph director, is incarcerated in the local bastile. The rumor probably emanated as the results of a startling spectacle, initiated by Henderson, on one of our downtown streets a few days ago, when a troupe of female minstrels, in cute knee pants and silk hosiery, resembling to a startling degree the pretty Gertrude Bambrick and her feminine studio followers, paraded down the avenue before the strained vision of our inhabitants. The crowd became so thick that the police naturally inquired into the apparent riot. A good many clothes were torn in the mob, but not through the efforts of shocked citizens to escape the sight.

Frank E. ("Spec") Woods, the venerable editor-in-chief of Griffith's Mutual studio, weighed but 1½ pounds when born. This does not seem especially pertinent to a news column, but as it never has been published before, the writer thought it no harm to call public attention to some of "Spec's" unknown fame.

W. E. WING.

UNUSUAL INDUSTRIAL FEATURE

The Industrial Moving Picture Company of Chicago has just completed an unusual industrial picture in a two-reel subject showing the paper industry from the time the trees are cut in the forest until the finished newspaper is in the hands of the public. The pictures were taken at the plant of the Minnesota and Ontario Paper Company, International Falls, Minn., for Peabody, Houghteling and Company, of Chicago. The pictures will be used as a feature of a large educational campaign to be conducted by Peabody, Houghteling and Company.

STURGEON RETURNS TO "VITA"

Rollin Sturgeon, after a month's absence from the Western Vitagraph Company, during which he paid a visit to New York and witnessed the premier of his latest feature production, "Captain Alvarez," it is announced, will return to the Vitagraph ranks as a special producing director. Mr. Sturgeon will continue to be located at Santa Monica.

HUTCHISON RETURNS FROM TOUR

CHICAGO (*Special*).—Samuel S. Hutchison, president of the American Film Manufacturing Company, has returned to Chicago after a trip to New York and an automobile trip through northern Illinois and Wisconsin. Mr. Hutchison reports himself as well satisfied with the trip from both a business and pleasure angle.

THE COMEDY written by Goldberg, the *Evening Mail* cartoonist, for the Vitagraph Company, is to be in three reels and entitled "The Boob." Ralph Ince is doing the directing.

INTERIOR OF JUNE'S CABIN IN "THE TRAIL OF THE LONESOME PINE."
Produced by the Broadway Picture Producing Company for Early Release.

THE SHOT HEARD AROUND THE WORLD

Never in the Motion Picture Business has an Announcement aroused the same interest as that which has greeted the epochal innovation—

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No longer for you, Mr. Exhibitor, news on your screen that is from a week to a month old. The public can read of great events in the News Papers today and see the Motion Pictures of the same events the same day in your Theatre! Behind this great enterprise is the tremendous prestige and popularity of

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THE PATHÉ DAILY NEWS

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

The Soul of the Story.

If we examine the photoplays that live we shall find that there was a principle of life, a moral, or a realization of a general idea, or situation, or character, which was the real reason for the existence of the story. Emmett Campbell Hall struck a keynote when he said in THE MIRROR recently that he invariably endeavored to write the kind of stories that contained consistent motifs, which is but another expression for the soul of the story. Though ordinary dramatic photoplays do not have a moral which shows itself, still under the surface of every photoplay worthy of the name, however slight and however seemingly frivolous, there is something that corresponds to the moral. The soul in any story is that element which makes the story significant for life, which gives it a bearing on the problems of our existence, and which makes it a creation with a power of playing its own individual part in the world, like a human being. According to Cody, humorous stories illustrate absurd or ridiculous phases of life, or excite our amusement by their exaggeration; but they would not interest us if they did not mean something. The moral of a photoplay should not be pronounced, should not be stated too plainly; rather the moral is something the spectator must deduce for himself from the action as it appears on the animated screen. He feels it rather than sees it, but it is the immortal element. A photoplay is likely to live or die in proportion to the size of its soul. It is the motif, the indefinable swing of the photoplay plot, that makes it sink into the spectator's mind and causes the involuntary laughter or the unaffected tears. If we go over the great stories of standard photoplay writers we will find that everyone, almost without exception, has a meaning of its own in regard to life. Mark Swan's comedies filmed by Edison, nine out of ten of them, contain heart interest; Hall's old classic, "The House With the Closed Shutters," a Civil War drama never surpassed as to story and production, teaches self-sacrifice; Miss Justice's "Pay-As-You-Enter-Man" suggests the milk of human kindness; Stanner E. V. Taylor's old Reliance stories had their meanings in regard to life, and there are many others. And what is the rule for manufacturing the soul of a story, the young photoplay author may ask. What is the rule for manufacturing the soul of the story and putting it within the heart of an incident? There is no rule or rote—for here we touch on that unfathomable something which separates those who have stories of heart interest to tell, from those who have not. But the soul of the story or photoplay is born of the thinking of life and its principles, of experience with life and its principles, very often of knowing intimately the inner meaning of life, its joys and its sorrows. If one does not know something worth knowing about life, something new and meaningful, he has no material out of which to create the soul of the photoplay. In order to create sentiment one must have true sentiment within him to begin with. The photoplay author who knows life and appreciates its earnestness will not care to attempt a story which does not have some meaning. His clever incident, strong character drawing, his beautiful style, will all be held subservient to the soul; they will all be used to clothe and express the soul, which is an inward realization, and not a theory, or creed, or a bit of clever information about life. The soul is drawn out of the deep wells of our being.

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Writing the Photoplay Feature.

We read a statement attributed to Herbert Prior, Edison star, and a photoplay author of ability, quoting him as condemning the multiple reel. He believes the audiences tire of the actors and story which is extended for two, three and four thousand feet, and that the smaller exhibitors lose patronage because members of audiences do not like to enter the theater in the middle of a play. There always will be a place for the feature photoplay. However, like Mr. Prior, we are inclined to believe that the multiple reels are overdone. We have repeatedly asserted that exhibitors of the smaller cities all over this country are demanding one-reel comedies and dramas, and up-to-date they are demanding them in vain. One-reel comedy has deteriorated the past year, for when a comedy idea of merit is conceived it is frequently stretched into a two-reel feature. We are of the opinion that the one-reel picture will again be to the front before many months have passed. F. McGrew Willis, well-known photoplay author, writes: "We on the Pacific Coast congratulate you on your excellent department and wish you success in your efforts to get the single reel back in its rightful place, since 'features' have crowded it almost to the verge of oblivion. During the past eight months I have written but one single reel story, turning out the multiples because the companies are paying by the yard. Numerous other writers are doing the same and for exactly the same reason, and this no doubt accounts for many doubtful features released to satisfy 'public demand.' By actual observation, I have seen countless persons get up and leave the theaters when some features are flashed on the screen because they know as well as anyone that many features are padded, and that the action of the picture will be long drawn out. Features for the feature theaters is a plan being tried out in almost all large cities, but there are not enough real features to keep a theater running for many changes of programme. If, by the hand of fate, or any of the other aids or coincidences that are used in all well regulated motion picture releases, the companies will conclude to buy an idea, made, of course, into a working script, instead of buying them by measure, the business would be placed in a yet better position with writer, patron, and all concerned." After all, it seems to be a matter of opinion. The cities, we believe, like the features while the smaller communities incline to the one-reel plays. Personally, we favor diversified programmes which include a good feature and one or two good single-reel stories.

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The Newspaper Atmosphere.

"Let us lift our voices in joyous roundelay," exclaimed a well-known newspaperman to brother craftsmen recently after they had witnessed a film story of newspaper life. The plot teemed with true atmosphere, and this was so unusual that the newspapermen wished to celebrate the fact in song. While it is a fact that two-thirds of the successful writers of the photoplay have served their apprenticeship in the "news room," it is also a fact that two-thirds of the newspaper dramas released in film are untrue to life. Perhaps the former newspapermen and women who write newspaper stories for the screen are so familiar with true newspaper life, that they think outsiders have a like conception. This attitude is surely a mistake, for the film story containing true newspaper atmosphere is cordially welcomed by the majority who never have had an opportunity for a peek behind the scenes in a great newspaper plant. Real insight into a newspaper office and newspaper methods seems to be a rarety in photoplayland. The true touch of "local color" is unaccountably lacking, excepting on rare occasions. Reporters in real life do not invariably wear caps and nose glasses and rush here and there with notebooks in hand. The new managing editor does not always become prejudiced at the "sob sister" and "fire" her without benefit of clergy. The afternoon editions are not held for the reporter to rush in with the "scoop." If he were to rush in, instead of phoning into an afternoon sheet, he'd probably lose his job. The city editor has no leisure to detect crime and prove himself a veritable "Sherlock Holmes" in every five hundred feet of film, and neither are the floors of newspaper offices littered with exchanges, etc., in this day and age. When we see an ancient Goss cylinder two-revolution press with an end-gate, taking out papers at the rate of one every five minutes, we are apt to doubt the sub-title, "Scene in a Metropolitan Press Room." The director has evidently brought into service the first press he encountered, never imagining that there are presses and then some. The story of real newspaper life, and of natural newspaper people, is instructive and a delight. The others savor too much of unrealism and often incite laughter.

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As to Rejection Slips.

Many of our correspondents are objecting to the forms of rejection employed by some of the photoplay editors. The slip upon which is checked the reason for the rejection seems particularly to rile many of the contributors. One author complains that when his photoplay, "Her Last Love," was returned, there was written upon the rejection slip these words: "Regret that your scenario, 'The Call of Love,' is not available at this time." Evidently two stories became mixed. Another complains that when a comedy was returned the line, "Not in the Market for Tragedy," was checked on the rejection slip. Why is it necessary to designate reasons for rejection? If the manuscript is returned to the writer the reason should be self-explanatory. When a writer, who never will succeed, submits a story it would really be an act of kindness to inform him that his is a hopeless case and not to check off "plot too slight," "too similar to magazine story," etc. If the writer of the hopeless story were given some brutal information early in his career, many of those who prey upon this sort of victim would be circumvented. The George Newes Company, of London, England, publishers of *The Strand, Wide World* and other magazines, inclose an embossed card with rejected manuscripts. On the card is lettered in neat type, "*With the Editor's Compliments and Regrets.*" The editor compliments the writer by returning the script, and regrets that it is unavailable. We suggest this form of rejection to the photoplay editors.

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One Source of Pleasure.

A very successful author of photoplays writes the following: "I know of nothing more profitable or pleasurable for a writer to collect than his own work and everything about it. The highest form of egotism? Undoubtedly. But there never was a writer without egotism. By denying it, he is only proclaiming it the more loudly. I subscribe to all the motion picture magazines and papers and paste in all the clippings about my work, and my friends' work, and I advise all other photo-playwrights to do the same. When some unappreciative editor rejects your manuscript there is nothing more soothing than to spend an evening in pasting clippings about some other play which you have sold. For with all the helps and methods that can be employed, writing is hard, cruelly hard. And the writer, from the very sensitiveness of his mind, is apt to become more easily depressed and discouraged than any other worker. He needs all his egotism and self-assurance. That is why I advise anything that will contribute to it—the scrap books will. The opening scenes and the climax are the most important parts of my photoplay action. And I almost believe that the first is even more important than the last. Sometimes I have worked an hour on the opening scene in order to early introduce my cast, and start the story with a swing, and to avoid leading off with a sub-title." Every literary worker, worthy of the name, should keep a scrap book. We know of one of the most versatile of photoplay authoresses who even collects the manufacturer's leaflets advertising her plays and which are mailed to the exhibitors and exchanges. It is a pleasure to look back on work well done, and with success will come many clippings which, pasted in a book, will furnish pleasure and inspiration in future years.

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From Grau and Wing.

Mr. Robert Grau says: "Herbert Brenon, one of the best of directors, told me that he got his best points for his work from the newspapers, and I sincerely believe there will come on the scene an entirely new group of men and women who will write solely for the screen. These will come forward only when the producers realise that such genius and talent as they possess must be accorded financial recognition. The day of recognition for the author should come within a year; but the first producer to grant royalty on all income the producer himself receives will start an era of film achievement as yet inconceivable, and then the photoplay author will be the envied of the entire literary calling, for his earnings will be prodigious. George Broadhurst has admitted that he earns $10,000 a year. I expect to see far greater earnings than this recorded in filmdom in 1915."

Some satire from William B. Wing: "Anent stolen ideas which you treated in your department in THE DRAMATIC MIRROR—I have made a terrible discovery myself. Outrages are being committed on every side, and we remain blind to them. I have found that famous authors, playwrights, and even poets are 'stealing' innumerable situations from our beloved photoplays. Have just been reading the latest novel and was horrified to find that the triangle forms the basis of this book; two men and a girl. This idea was used on the screen twice only last week, and has been a good, old standby since I began going to the picture shows. A short story of recent date robs us again. The hero is suspected of a crime. The villain gets the girl. The penitentiary and the altar yawn for hero and heroine, respectively. Aha! Up jumps the clever office boy and spills all the beans for the villain. Happy ending with girl in hero's arms. A play which robbed me of $4 only a few nights ago showed the regeneration of a noble, young crook by the tender influences. One of the 'ten best sellers' has such scenes as the girl at the pool playing tender strains on her violin. He hears it. Cupid does the rest. How long are manufacturers going to stand for this wholesale robbery? Away with this watchful waiting! Up and at them!"

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Pleasing the Home Folks.

In the *Photoplay Author*, R. W. Sargent writes about the author types. He says: "It's all well enough for the producer to talk about types, but how about the photoplay author types? First off there's the author who has to make good because his town expects him to. Since the deaths, births, and burned barns have alike moved him to poetical inspiration, the whole town sits around the stove in the grocery store and wonders why Seth never wrote one of them there picture plays; and poor Seth, with eleven books and three school courses, vainly tries to get the hang of the blamed thing and justify his fellow citizen's faith in his 'lit'ry' attainments. When he can't do it he blames the short-sighted editors who never take his stuff. There are thousands of men and women who are trying to write plays with no better reason than that the town looks to them to hold up its reputation as a literary center. Its the sad truth." And in commenting, we would say there was never a poser yet who made good at anything. The man with the flowing locks who addresses the Priscilla Sewing Circle on "How to Write a Photoplay," nine times out of ten never wrote nor sold a plot. The maiden lady who has an artistic disregard for dress, cultivates a reputation of being "literary," and serves as secretary of the "Woman's Literary Club," doesn't accomplish successful literary work. If she did, she would be home working her typewriter, and not posing for the edification of her awe-stricken fellow townspeople. The men and women who are succeeding in literary pursuits are the men and women who are working—heart breaking toil it is, too—as they all will tell you. Not a week passes but we receive a photograph from some one prominent in *Pleasant Grove's* literary circles, accompanied with a plaintive request to "print enclosed photograph so I can show it to my friends at home." Those not seeking publicity, but who deserve publicity, always find it. Those who seek publicity and who do not deserve it, sometimes find it—but they lose it sooner or later!

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The Hall of Fame.

It is stated that Harold MacGrath was paid $12,000 for "Adventures of Kathlyn" stories. Olison Willetts arranged the stories for the screen.

Roy McCardell is the author of an interesting story on writing for pictures, that appeared in a weekly publication. He publishes what he terms a "practically complete list of successful photoplay authors." He overlooked such authors as James Dayton, Shannon Fife, Hettie Gray Baker, Van B. Powell, Mark Swan, William B. Wing, W. H. Richey, Maibelle Heikes Justice, Alice Williams, William Clifford, Walter Mc-

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.

VITAGRAPH

6 a Week---"LIFE PORTRAYALS"---6 a Week

"TOO MANY HUSBANDS"

"MISS RAFFLES"—Comedy — Monday, June 1
She gets awfully rotting herself. She steals her sister's hair. They both get caught. Everybody is so pleased, they fall back and look heavy. DOROTHY KELLY and JAMES MORRISON in the cast.

"THE LAST WILL"—Drama Two-Part Special — Tuesday, June 2
It is found when a disappointed lover receives her father's consent. It happens and every one goes home all happy. It's just right. MARGARET GIBSON, GEORGE HOLT and ANNE SCHAEFFER are the principals.

"WANTED, A HOUSE"—*Vita-Laugh* Comedy — Wednesday, June 3
After what we do here don't count it. The rooms about here, the gas explodes and it burns to the ground. They are glad to get back to their old flat. JOHN SADLER, CHARLES BROWN and WILLIAM SHEA are the cast.

"A FALSE MOVE"—Comedy-Drama — Thursday, June 4
Kinship sometimes all go wrong. The old maids have their handsome arrested. His wife also everything right and they have a merry time of it. Produced by Western Vitagraph Players.

"THE MAID FROM SWEDEN"—*Vita-Laugh* Comedy — Friday, June 5
She engineers this her as a cook. She marries their landlord's father-in-law. As a result she is his mother. The two have to get over it. JOHN SADLER in the title role, with CHARLES BROWN, BILLY QUIRK, WILLIAM SHEA, et al.

"TOO MANY HUSBANDS"—Comedy Two-Part Special — Saturday, June 6
She has a perfectly good husband. He asks her to pretend she is another fellow's wife. You can imagine the rest. It leaves things lively until the end, when everything is satisfactorily explained. SIDNEY DREW and an all star cast.

SIX A WEEK

"EVE'S DAUGHTERS"—Drama	Monday, June 1
"THE RIGHT OF WAY"—Two-Part Drama	Tuesday, June 2
"THE WIDOW OF RED ROCK"—*Vita-Laugh* Comedy	Wednesday, June 3
"THE POWER TO FORGIVE"—Drama	Thursday, June 4
"THE ACCOMPLISHED MRS. THOMPSON"—Comedy	Friday, June 5
"OUR FAIRY PLAY"—Two-Part *Vita-Laugh* Comedy	Saturday, June 6

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

BROADWAY STAR FEATURES, SURPASSING ALL PREVIOUS ACHIEVEMENTS

Don't Forget "MR. BARNES OF NEW YORK" and "LOVE, LUCK AND GASOLINE."

Coming—"CAPTAIN ALVAREZ," now running at the Vitagraph Theatre

Released through the General Film Company, by Arrangement with the Broadway Star Features Company

THE VITAGRAPH COMPANY OF AMERICA · **E. 15th Street and Locust Avenue, Brooklyn, N. Y.**

Namara, Arthur Leeds, Phil Lang, E. H. Coffin, Katherine Carr, James Carroll, Gene Gauntier, and a number of others who are deserving.

C. B. Hoadley, editor of *Biograph*, recently had the pleasure of reading an account of his death in a Toledo newspaper. The story said that Hoadley was in Mexico "writing scenarios," and that he had been shot down by Huerta. Mr. Hoadley says the news of his death was greatly exaggerated.

James Oliver Curwood, known as the "Untiring writer of scripts," was in Chicago recently and will start a new series of photoplays for a Chicago film company. Curwood now demands and receives poster credit.

"The Rummage Sale" is the name of a new photoplay written by Miss M. H. Justice, and released by the Selig Company. We predict that this play will prove unusually popular, for the plot is entirely out of the beaten track. Three multiples a week for the past six months is the record of Miss Justice.

Richard Willis, well-known photoplay author, is turning his attention to poetry. "The Vacant Lot Next Door" is the subject of Willis's verses, which recently appeared in *Town Talk*. He bemoans the loss of a very good photoplay location.

Ernest A. Dench, the English photo-playwright, asserts that manufacturers are demanding more and more from the free lancers; that they insist on higher plot standard, more originality, but that the remuneration is not increasing to any startlingly noticeable extent.

Joseph Louis Vance, the novelist, recently sold nineteen photoplays to a motion picture company all at one time and naturally he is somewhat elated.

ANNE SCHAEFFER, of the Western Vitagraph, recently acted as godparent for a little baby of one of Santa Monica's wealthiest and oldest families. The baby was named Vida May, which is almost Vita.

TERRY JOHNSON has just completed a "Bunny Jim" story that gives him an opportunity to show his ability as an animal trainer. Several bears are used in the picture and the way Terry has handled the animals and put them through their tricks puts him in line for several more "Bunny Jim" pictures of the same kind.

MUTUAL FILMS

The Courting of Prudence (Reliance, May 19).—Marguerite Fischer, Harry Pollard, Jessie Harris, and Frank Clarke are the principals in this one-reel farcical five-cornered affair. While there is no plot to speak of, being a pretty love story, it will carry the interest to the finish. Prudence and the girl and the fellow are parted by her father who cautions her for the future with the broad arrow and the obtrusive whiskers. At the wedding ceremony an intrusion by the convicts leads the father and bridegroom to chase what they suppose is the bride riding away on the horse. Caught up they find it is a man dressed to look like the bride, while the young couple are being married at the house. A visit of the dying mother helps to speedily reconcile the father to the match.

When the Wheels of Justice Clogged (Thanhouser, May 21).—An acceptable Western melodrama that remains true to its rather well-known type. There are few distinguishable marks in either story or production, but both are fair. When an old man is robbed by a gambler, two cowboys, out of sympathy for the victim's daughter, rather than the victim, put on the stage coach in which the gambler is making away with his loot. The cowboys, in turn, are pursued by a posse, and are about to pay the penalty of bandits, when the girl intervenes, to show that the hold-up served the ends of justice. Some of the scenes offer pleasing bits of clear photography.

Drifting Hearts (Reliance, June 2).—While the subject in this one-reel drama is seen a good many times, and has not added materially to the variation of the answer to the question is put, it always forms a likeable offering, especially when handled as here. The play fits the cast completely and artistically, Marguerite Snow, Pollard and Margarita Fischer, and little Edith Fischer. It is a capital study of the commonness that the human heart will seek to allay, unconsciously, with the sum of some one near to them. In this case their little girl. The man unconsciously flirts with his model and then becomes conscious enough to want to run away with her. The wife interferes in the form of the artist, and so she is saving back pieces of jewelry that her husband intended for the other woman. She thinks it is for her, and throws her arms around him in gratitude—and what is a man to do under those circumstances. The photography is good.

A Prince of Bohemia (American, June 2).—One reel in length following faithfully in the dim footsteps of its many predecessors and yet interesting at all times because of the unusual strength of the subject. Some of the characters are not well established, and the janitor was, to put it mildly, hardly a likely character, but the picture work on the part of the director and camera-man were all very commendable. The atmosphere is artistic. The artist furnished the drama and the love, the little girl, and then the rest is left to the imagination in the usual way. Then the girl is shown in compromising and the little girl tells her father that her daddy will be right back. This is treasure a little of mirth, but the girl will not listen to the excuses of the artist, and leaves at once, and has a very touching scene. Later she is informed of the sentimentals, and comes back to pose before the dresser in a triangular hideaway embrace.

FEATURE FILMS OF THE WEEK

Bruce McRae Makes Screen Debut in Famous Players' Drama, "The Ring and the Man"—"Nina of the Theater" Sets Alice Joyce Series Off to a Good Start—"War of the Lilliputians"

"THE RING AND THE MAN"

Four-Reel Drama Based on the Novel by Cyrus Townsend Brady. Produced by the Famous Players Film Company.

George Fordyce (alias Gormly) ... Bruce McRae
Big Jim Martin ..... Robert Broderick
Mrs. Jim Martin ..... Helen Aubrey
William Haldane ..... Wellington A. Playter
Eleanor Haldane ..... Violet Horner
Chief-of-Police ..... Albert Andrews
Sheriff ..... Charles Dunham
Fordyce's Secretary ..... Albert S. Howson

Bruce McRae has been busy this past Winter playing the lead in the farce, "Nearly Married," but not too busy to squeeze in a little picture work. He is the latest stage notable to claim a pedestal in the Twenty-sixth Street Hall of Fame, and no one is going to deny that he is a distinct acquisition to the Frohman-Zukor gallery. Mr. McRae never played in pictures before essaying the part of Fordyce in the film version of Mr. Brady's story, and it is to be hoped that he enjoyed the experience as completely as an audience will enjoy the result. If so, he will find time for more screen acting. He photographs very well and succeeds in communicating the charm of a manly personality that has been pleasing theatergoers for a number of years. There is plenty of room for additional Bruce McRae pictures.

Considered simply as a story, intricate but logical and interesting, "The Ring and the Man" is a most successful accomplishment, in which the writer of the involved scenario, no less than the director and the players, may take pride. The plot is adroitly developed, the locations, all the way from a shanty town to a Riverside Drive mansion, offer considerable variety, and the career of each important character is made to serve its proper function in bringing the tale to a reasonable conclusion. Moreover, no spectator can boast that he knew beforehand just what was going to happen, unless, of course, he has read Mr. Brady's novel. Interior sets are models of careful staging and none of the effects are sacrificed by indifferent photography.

Starting in the crude atmosphere of a Western mining town, we become acquainted with Jim Martin, his depraved wife, and the two men, William Haldane and George Fordyce, whom she twists around her finger. Through a number of dramatic scenes, we follow the events preparatory to the woman's shooting her husband and the quixotic impulse that moves Fordyce to place a note on the body, naming himself as the murderer. Years later, under the name of Gormly, Fordyce has come to be a power in the business life of New York, whereas Haldane is president of the Gotham Traction Company, that, after the manner of traction companies, rules a powerful political ring. Gormly is going to build a branch railroad on property leased from the traction company, but Haldane's daughter, Eleanor, intervenes on behalf of a colony of poor people about to be dispossessed; whereupon Gormly wins the respect of the young woman by erecting model tenements to house the unfortunates.

He is running for mayor when Mrs. Martin, in the flashy garb of an adventuress, appears and threatens him with the charge of murder unless her silence is bought at a high price. Gormly refuses to be blackmailed and it seems that between them, Haldane and Mrs. Martin are about to secure the signed note in which the mayoralty candidate named himself a murderer. The case has a quite different appearance, however, when Martin enters the room ready to uphold Gormly and denounce his worthless wife. The bullet caused only a slight wound, instead of death, as had been supposed. Gormly beats the political ring and wins the love of Eleanor.

Mr. McRae has a most engaging leading woman in Violet Horner, and in other roles a supporting company of marked ability. Helen Aubrey gives an especially convincing interpretation of the very troublesome Mrs. Martin. D.

"NINA OF THE THEATER"

Two-Part Feature Production by the Kalem Company, Featuring Alice Joyce. Prepared by Katherine K. Pepper and Staged by Kenean Buel. Released June 8.

Nina ..... Alice Joyce
Paul Kennedy ..... Tom Moore
Dr. Brant ..... Jere Austin
Marlin, actor ..... Harry Millarde
Stage-Manager ..... Henry Hallam

What impresses most about this feature, being the first of those featuring Alice Joyce, is that it commands a strong series of events that are made to fall into a natural sequence. It is entirely plausible in spite of the very strong mixture of motives that the author has chosen to use. It gets into its stride almost instantly, and never relaxes the pace to the very end. Drama as a rule, a smile creeps in where the doctor, her husband, takes the cat—she has no children—and uses it in spite of her protests, for his anatomical experiments. We see him enter the laboratory with it, and are naturally expectant in the next scene as to the fate of the cat. But no hair of him is ever seen again. Otherwise it is grim drama.

When the girl secures her first position on the stage she falls quickly in love with the doctor, her husband, takes the cat—she has no children—and uses it in spite of her protests, for his anatomical experiments. We see him enter the laboratory with it, and are naturally expectant in the next scene as to the fate of the cat. But no hair of him is ever seen again. Otherwise it is grim drama.

When the girl secures her first position on the stage she falls quickly in love with the lead. The play seems to be Robin Hood, and the scenes of the rehearsal and performance, taken from an angle behind the scenes, are unique. The actor falls sick, and to provide him the necessary treatment, she offers to sacrifice herself to an operation which may mean facial distortion, the operation to aid another patient. Then follow a number of scenes in the operating rooms and wards, all well pictured and slightly gruesome because of their reality. The girl recovers her good looks, and the scenes attendant, a matter of vision, are better treated here than the matter of words could ever accomplish. The doctor keeps her apart from her lover and a few scenes further on find her married to him, disagreeing as told, and returning to the stage. There is a capable piece of work in the human note struck by the wife, and the cold and scientifically exact nature of the doctor, who in spite of his villainy, is an ardent research worker. This overwork drives him insane, and in pursuing his wife, who comes back to visit him, he falls over the banisters and is killed. Then she is free to marry the actor, whom she has again met upon the stage.

There is a good division of the two reels, the first into cause and the second effect. It is presented with the usual care on the part of the director, who, having an especially worthy scenario, has gone to especial pains to stage it as it deserved. F.

MRS. E. A. EBERLE, NORMA TALMADGE, AND VAN DYKE BROOKE,
In "A Wayward Daughter," Vitagraph, Two Reels, June 16.

"THE WAR OF THE LILLIPUTIANS"

Pathe Drama Made in France, Featuring a Company of Midgets and Giants. Released May 30.

As a novelty, introducing a company of some thirty or forty midgets, this Pathe picture, made in France, should attract considerable attention. It is one of the few films that may truthfully be called unique. In gathering the cast of midgets, who are contrasted with genuine giants, it is said that the Pathe Company made inroads on most of the freak shows and circuses in Europe. Certainly it is a remarkable assemblage of little people, housed in buildings suitable to their diminutive stature. Seated in tiny carriages they drive ponies through miniature streets, and for their war against the giants they must rely on toy weapons. Everything pertaining to the Lilliputians is on the same abbreviated scale.

The story told in these two reels will strike the children in an audience as being just about the best on record. They will see a war after their own hearts, in which the Lilliputians, led by King Micros and Prince Colibri, storm the fortress of the giants to rescue the fair Princess Piccolina, captured and held prisoner by the giant king, Cigar-the-Tall. The Lilliputian princess spurns the love of the giant and languishes in a dungeon while her countrymen prepare for battle. The giants laugh at their pigmy antagonists, until the fortress begins to crumble under the bombardment. Presently the gates are broken open and the Lilliputians overwhelm the scornful giants.

The Pathe Company is fortunate in securing such a pleasing and well produced novelty. D.

"THE DOUBLE KNOT"

Two-Reel Majestic Drama Produced in the West. Released May 24.

The Prospector ..... R. A. Walsh
His Sweetheart ..... Mary Alden

The opening scenes of this picture give strikingly beautiful glimpses of a rock-bound shore, lashed by a heavy sea. And on one of the rocks, poking its nose above the foam of rolling breakers, is the body of a little boy, the one survivor from a wrecked ship. An old fisherman spies the body, drags it to land and rekindles the failing spark of life. Such is the picturesque introduction to a quite entertaining film that may boast of a first-class plot.

The rescued youngster becomes the chum of the fisherman's grandson, and both boys are tattooed with a double-knot design. After a lapse of years we meet a prospector, who makes a lucky strike and starts to record his claim, followed by a treacherous Indian. A bullet from the Indian's gun punctures the prospector's canteen, allowing the water to flow out and leaving the man to die of thirst in the desert.

Meanwhile, in a scene suggesting "The Girl of the Golden West," the prospector's sweetheart is receiving a visit from three bandits, who are about to settle her fate by a turn of the cards, when she offers to marry the best of them if he will deliver her from the others. In the mountain hut of her rescuer, who has left to find a minister, she meets the prospector, brought there by a pony express rider who found him almost dead in the desert. Soon the other man returns, and what appears to be a fight to the death is ended when one of the tattoo marks reveals the identity of the combatants.

There are some genuine dramatic climaxes in the development of this story, and individually, whether of the desert or the sea, the scenes are fine examples of expert direction and photography. The picture is very well acted. D.

"GOLDEN DROSS"

Two-Part Feature Photoplay. Produced by the Reliance Company. Released May 16.

The Man ..... Courtenay Foote
The Girl ..... Miriam Cooper
The Other Girl ..... Irene Hunt

The man is of a poetic tendency and reads verses to the country girl from the "Rubaiyat," but she, simple peasant soul, is not of that nature. So that when an actress, who represents the drome, mind you, happens upon the meadow scene she pretends to understand, as she may, and he is enchanted, and, piper-like, follows her to the city, where in the wiles of her company he forgets to write to the little girl at home. All this is carried out in the best vein of picturing and by means of careful photography, a necessary sequence of action; but above all the work of the three principals, the picture assumes the unusual interest that would be hard to expect from such a trite subject except for the excellent way the scenario has been handled by the director and not the writer.

In celebration of their famous friendship, the poet proposes to the woman that they motor to the country to the place where they first met. To this she agrees and they go in her motor car. Arrived at the scene, she wanders away and meets the other girl for the first time. Explanation, and the woman determines on reparation. She brings the two together and in a rather melodramatic manner says "Bless you, my children." This act vindicates the title. There is a good deal of meaning infused into the action proper as being the unprinted explanation of some of the verses of Omar Khayyam with which the film is embellished from time to time. We think the moral is good, but it is so involved with some of the baser action that it is difficult to say. The play leaves a puzzled spectator, but also a thoughtful one, and though of heterogeneous completion, makes more than the usual impression. F.

"A WARNING FROM THE PAST"

Two-Part Feature Photoplay Produced by the Edison Company Under the Direction of Richard R. Ridgely. Scenario by Bannister Merwin. Released June 18.

Arthur Trevor ..... Herbert Prior
His Young Wife ..... Mabel Trunelle
Her Great Grandmother ..... Mabel Trunelle
Her Father ..... Bigelow Cooper
Her Mother ..... Alice Ingersoll
Granddaughter's Husband ..... Yale Benner

One feature of this picture that strikes home at once is that it is thoroughly pictured, carefully, deliberately and artistically. The husband brings his young wife home and the next day prepares to go join in the hunt, the sport of the Southern gentry. This all happened many years ago, and in every particular it is staged as one would expect from a company that is working in the South. The sets are artistic pictures and incontrovertibly Southern. The wife, who seems to be possessed with a dread prescience of the death of her young husband, begs him not to ride "Satan," the black charger. To humor her he rides a white horse away from the house and then changes to the black one down the road. A fair scene of the hunters assembled and the chase is on. At the first fence the husband "comes a cropper" and is brought back to his wife dead.

All this material takes well into the second reel to show, and, as may be judged, is fully, even amply, pictured. At the same time it brings out the utmost suspense possible. Through it all figures the courtly grace and bearing of the men and the true gentility of the women. Mabel Trunelle is at home in her part.

A lapse of generations then pictures her great granddaughter, whose young husband wants to accompany a friend in a flying machine. His wife dissents. He agrees as of yore, but sneaks away, and, riding a bicycle, a good contrast with the old way method of progress, meets his friend on the aviation field. The vision of the great grandmother now appears to the young girl and warns her. She hurries to the field and says, "If you consider it so safe, I'll go myself." This decides the husband against going. A scene later the aeroplane upsets and the aviator is killed.

The suspense created by the same set of circumstances in modern times is, of course, the principal value of the offering outside of its scenic verity. It also gives vent to some clever but not demonstrative interpretation on the part of the cast. F.

"THE BABY SPY"

Two-Part Feature Photodrama Produced by the Selig Company Under the Direction of Edward J. LeSaint. Scenario by Chris. Lane. Released May 25.

Jim Sherman ..... Guy Oliver
His Wife ..... Pearle Eyton
Lillian, their Daughter ..... Baby Lillian Wade
Colonel Sayles ..... Joe King
Major Money ..... Al. Ernest
Colonel Clark ..... Gerald Ravenville
Colonel Macy ..... Al. W. Filson

This two-reel military drama is an unusual mixture as exemplifying the saying that "a child shall lead them," and as testing the courtesy of an audience whose sym-

June 10th M.P. Convention Exposition NUMBER DRAMATIC MIRROR

pathy always goes out in respectful, if not pleased, silence while a little child is trying to do its best. The child, the lead in this play, is Lillian Wade, an accomplished little girl who does her very best throughout the film. This in itself should mark the film as an exceptional feature. The child, however, shows an amount of precociousness that is remarkable. As the daughter of the Union soldier who is at the conscript camp, and the mother who stays at home, she makes friends with the Confederate soldiers who make their house their headquarters. She is particularly friendly with the group of officers, who discuss their inmost plans before her. One of these, where a familiar name attracts her attention, she even copies on a piece of paper and gives to her mother.

The plan, which has the same idea back of it as destroying the eggs of mosquitoes, is to surprise the recruit camp where the embryos are learning to drill. While the child holds them with her prattle, the mother rides with the warning. Too late, the officers discover the trick, for they are repulsed by the apprised troops. As reward the father is given a three months' furlough to play with his little daughter. It must be evident from this brief synopsis that there is not an overabundant amount of material in this scenario. Some of the scenes are used a number of times. Yet the way it has been staged is beyond a fault. There is not an anachronism, the photography is excellent, and the director has done the very best he could with a scenario that lacked great virility or suspense. P.

"THE PERILS OF PAULINE"

Sixth Episode in Eclectic Production. Written by Charles Goddard and Acted by the Pathe Players.

Harry Marvin ..... Crane Wilbur
Pauline ..... Pearl White
Owen ..... Paul Panzer
Hicks ..... Francis Carlisle

The perils in this episode are not photoplay illusions; they are facts, and the wonder of it is that two players, able to earn very respectable livings without risking their necks, were willing to dally with death that the eye of the camera might record a new sensation. For unadulterated thrills, this episode equals all the preceding five put together, and then has a few to spare. When electric rays fail, it should send cold shivers up and down a sensitive spine.

People who have become accustomed to watching Pearl White and Crane Wilbur moving about with feet planted on firm ground, after the manner of cautious humans, may be shocked to find them dangling between heaven and rocks with only a light rope to prevent their reaching both at once. They slide down ropes and crawl up ropes, singly and together, and they show, among other things, that it takes a lot of courage to be a motion picture actor when Charles Goddard is writing the scenario.

Working through his two villains, Owen and Hicks, Mr. Goddard decreed that Pauline be enticed into the basket of a balloon and that the ropes be cut, allowing the balloon to sail up into the sky. When she is nearing the clouds, Pauline drops the anchor overboard and it lodges in a crevice in the rocks part way down a precipice. She slides down the rope, but not to safety by any means. After a few moments of watchful waiting, Harry appears at the top of the precipice. He attaches a rope to his automobile and joins her, failing the last half dozen feet, for the villains above have severed the strands.

Confronted by the problem of reaching level ground, Harry climbs hand over hand up the anchor rope leading to the balloon, then pulls the cutting cord that the bag may fall and give them the length of rope necessary to descend the precipice, a sheer drop of some seventy feet. This little journey is accomplished with Miss White clinging around Mr. Wilbur's shoulders. To complete the day's work and the episode, Harry is knocked senseless by Hicks and Pauline is kidnapped, an experience to which she must be pretty well hardened. Every scene in this thriller was clearly photographed. D.

"THE SCIENCE OF CRIME"

Biograph Drama in Two Parts. Released May 25.

Frederick Blackwell ..... George Nichols
His Mother ..... Kate Bruce
Ella Benham ..... Louise Vale

Except that two of the important characters in this picture are termed expert criminologists, not much in the way of science appears to justify the title; but there is plenty of melodramatic crime, similar to that encountered in many of the Biograph one-reel films. Purely as an interesting story, soundly constructed, carefully proposed and intelligently acted, "The Keeper of Crime" is a welcome addition to the list of melodramas. Artistically, it is superior to most of them.

Blackwell, senior, we are told, is a famous criminologist, and his son Frederick, following closely in his footsteps, wins something of a reputation on the same score by securing the conviction of a notorious gangster, a criminal by heredity. Five years later the gangster, having served his prison term, is waiting for an opportunity to be avenged on the young criminologist. The chance comes when Frederick visits the slums to study criminals in their breeding ground. In a dance hall row, started by the gangster, the student of crime is knocked on the head and carried senseless to a den of thieves. Besides causing loss of memory, the blow makes Frederick amenable to evil suggestions, and before long he is an expert burglar. As might be expected, he robs the home of the young woman he is engaged to marry, and for a climax faces his father in court. The criminologist has just pronounced his favorite phrase about the prisoner being a criminal by heredity when he discovers that he is talking about his own son. Of course, this rather shatters his theory, and he makes haste to return the lost youth to his mother and sweetheart.

Perhaps the story serves a useful purpose in showing that theory and fact are not always linked together. D.

"IN THE NORTHLAND"

Two-Part Lubin Feature Photodrama. Produced under the Directorship of John B. Lnear. Scenario by Emmett C. Hall. Released May 18.

Jean Leroy ..... John B. Lear
Jack Hadley ..... Joseph Kaufman
Colette ..... Bessie Eyton
Robin, mail carrier ..... Percy Winter

Picture to yourself, amidst the snowy expanse of the Canadian wilds, a little village, where the trapper becomes engaged to the attractive girl. Now comes a letter from her wealthy aunt, living in a city, that all her nieces, each for a year, shall visit her in turn, and the girl being the oldest is sent first. There she learns new ways, bears gallant speeches, learns to believe that the city dweller is superior to the simple peasant of her rougher home, and comes back after a year thoroughly imbued with the love of the city, its folk and its ways. The attentions of the coarse-cut jeans are spurned in her, but at her mother's pleading, for the family is comparately poor, she consents to marry him. His warm affection is spurned; she proves but a cold bride. After a couple of months of this along comes an acquaintance whom she met in the city. What is the outcome?

We rather remember having seen this type of play before, and also the same answer to it, but like some things that bear endless repetition, this strong series of events will not pall no matter if you have seen them before. They form a strong and absorbing narrative that, especially in reel two, drag you along in their enthralling grasp. The scenes are laid in the middle of Winter, and the snow scenes, whether interiors or exteriors, are carried out with a fidelity of verity by the studio sets and a fake reality by the exteriors that leaves nothing to be desired. The play is most ably commanded by the director. The fact that the skating is not entirely new will detract slightly from the appeal to patron, but leaves the mind to cool and admiring consideration of a clever character study in which Beatrix Brice and John B. Lear form the subjects. It is an artistic and consummate interpretation that carries at all times the pleased attention.

The play also carries a deep moral in between the sub-titles. A much-needed topic. Does education pay? Is not change in environment always followed by suffering? The author answers it by showing the woman running away from her husband with the friend from the city. They soon become lost in the immense drifts and are forced to stay in a cave over night. Here the man shows his manliness by eating all the provisions. The husband trails them and brings them back to the cabin. Then by proposing to leave, the supreme sacrifice of self, but the wife, awakened to the real character of the two men, tells the outsider to leave. P.

"THE QUICKSANDS"

Two-Part Feature Released by the Kalem Company on June 15. Staged by George B. Seitz from the Scenario by James W. Horne.

General Fields ..... William H. West
Gladys, his daughter ..... Ora Hastings
Lieutenant Calvert ..... Douglas Gerrard
Captain Leaning, rival ..... Fred C. Wheeler
Quita, Philippine girl ..... Marin Sais
Her brother ..... Jane Wells
Tribal Chief ..... Edward Clisbee

Although staged in California, there is a wonderful resemblance to the forests of the Philippine Islands in the immeasurable undergrowth, the dense vegetation for which those islands are famed. Also in the quicksand of the river there is none of the palpable simulation that usually accompanies this kind of pictures. The settings in almost all scenes are actually descriptive of the native life as we have come to know it. The best credit by the excellent work of Douglas Gerrards, lead, both as to appearance and gestures. He and the other male part of the cast and the extras easily surrounded the "weaker" portion. The love locale of the scenario lends it certainly what interest a slightly obvious plot lacked. Strong motives, love, hatred, and sacrifice, run through its length and help the scenes that were occasionally too dramatic for the occasion or the place.

The lieutenant is in love and vies even with the daughter of the general. He is sent to subdue a certain portion of the natives, and kisses the girl good-bye. His rival sees it, and arrived in the jungle over the lieutenant slip into the quicksands, and instead of rescuing him, leaves and reports him dead, and returns to the camp headquarters. The general sends out a larger detachment of troops against the natives.

The lieutenant has meanwhile been rescued by the Philippine girl who falls in love with him and protects him against her tribe. She later helps him to escape, and in fighting back their pursuers she is killed, a martyr. The troops arrive, drive back the natives, and the lieutenant goes back to his girl. He forgives the Captain. P.

LUBIN

FIVE RELEASES EACH WEEK

"KISS ME GOOD NIGHT"—2-Reel Comedy — Wednesday, June 3d
A beautiful girl is beautifully cured of her failing by a modern Petruchio.

"A GIRL OF THE CAPES"—2-Reel Drama — Thursday, June 4th
A powerful story of how a girl criminal finds a new and happy life with a good husband.

"BLOTTED OUT"—Drama — Friday, June 5th
Very strong drama of the Mexican insurrection. A loyal wife saves her husband's life. Beautiful Mexican atmosphere.

"FIRE! FIRE!"—Split Comedy — Saturday, June 6th
A screaming farce. A fire laddie's stuttering causes much trouble.

"THE FEMALE COP"—Split Reel — Saturday, June 6th
Scenes of an old fashioned girl who would be a police officer.

"THE PIE EATERS"—Split Reel — Tuesday, June 9th
A merry fight among the Police force of Hotsyville over a pie-eating contest.

"HE WORE A WIG"—Split Reel — Tuesday, June 9th
A gallant Major loses his wig and Annie gets it—also a kiss and the Major throws in.

A COMEDY Every Tuesday and Saturday	A TWO REEL FEATURE Every Wednesday and Thursday	A DRAMA Every Friday

SPECIAL TWO REEL FEATURES

"THE CHANGELING" — Wednesday, June 10th
"THE LURE OF THE PIT" — Thursday, June 11th
"THE STRUGGLE EVERLASTING" — Wednesday, June 17th
"THE HOUSE OF DARKNESS" — Thursday, June 18th

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KALEM FILMS

MRS. PEYTON'S PEARLS
A Two-Part Mystery Story
Who smashed Tony Peyton? The solution of this mystery will hold spectators enthralled
Released Monday, June 15th. Attention-attracting 1, 2 and 3-Sheets

THE MISSING JEWELS
Kalem's first Tuesday single-reel release, shows 7-year-old Adelaide Lawrence in a wonderful "little mother" story.
Released Tuesday, June 16th.
Striking 1 and 3-Sheets

Scene from "BROUGHT TO JUSTICE"

Are you taking advantage of it?
Of the money-making possibility which lies in the Kalem Serial? The second feature is "THE SHOW GIRL'S GLOVE," released through General Film's regular service, Monday, June 22d. Story is complete in itself.

HOME-RUN BAKER'S DOUBLE
A Two-Part Baseball Story
Home-Run Baker, the Athletics' "Silent Killer," performs the trick he has made in this great story of a girl to defend the Polytechnic College.
Released Wed., June 17th
Business-principal 1, 2 and 3-Sheets

THE WAGES OF SIN
What happens when he takes to girl a dress of the very newest, short like one long high.
(In the same reel)

MILITARY TATTOO AT ALDERSHOT
Showing the British Army's most impressive ceremony.
Released Friday, June 19th

BROUGHT TO JUSTICE
The new sheriff's double-handed capture of the band of counterfeiters, one of the exciting events.
Released Sat., June 20
Regular 1 and 3-Sheets

KALEM COMPANY
235-239 W. 23d Street
NEW YORK

NEW PHOTOPLAY THEATERS

The Cabrillo, a new $50,000 motion picture house for San Diego, Cal., has opened its doors to the public. Unusual, in view of the investment represented, is the fact that the house is in the residential section of the city.

A new airdome opened for business Saturday at Locust Street, between Seventh and Eighth, Des Moines. It is the only strictly open-air picture theater in the city, seats 1,000, and features the Mutual programme, with a daily change of bill. Admission is 5 cents.

The Oz Manufacturing Company, which is producing fairy pictures written by Frank J. Baum, Sr., author of "The Wizard of Oz," also plans to open five motion picture theaters in Los Angeles, especially for the showing of children's pictures.

The new Palace Theater, Little Rock, Ark., opened Monday evening. It is a picture house de luxe, seating 1,200, and boasting a $10,000 pipe organ. It is located at Capitol Avenue and Spring Street.

Philadelphia's municipal Convention Hall, at Broad Street and Allegheny Avenue, has been leased for a period of five months as a motion picture theater. Henry W. Becker, of 1811 Oxford Street, the lessee, will pay a rental of $100 a night. The city reserves the right to use the Convention Hall at any time on due notice to the lessee.

Mrs. Blanche B. Wright has just disposed of the Princess Theater, St. Cloud, Minn., to D. E. Palmer, of Wadena, Minn. Mr. Palmer will continue the Princess as a picture theater and will be assisted by his two sons in the management.

FILM "COUNTY CHAIRMAN"

Macklyn Arbuckle Featured in Famous Players' Production Being Staged by Allan Dwan

Under the direction of Allan Dwan, formerly of the Universal Company, "The County Chairman" is being produced in motion pictures by the Famous Players' Company, with Macklyn Arbuckle in the leading role which he played for four years on the legitimate stage. Harold Lockwood, who was seen in "Tess of the Storm Country," and Russell Basset are included in the supporting cast.

"The County Chairman" was written by George Ade and gained an international reputation for its deft characterizations and treatment of a certain phase of American politics.

ELECT ALABAMA OFFICERS

Birmingham (*Special*).—At the annual convention held here last week of the Alabama branch of the Motion Picture Exhibitors' League, the following officers were elected: President, J. F. Gulla, Anniston; vice-president, W. T. Hotell, Tuscaloosa; second vice-president, Walter Geir, Anniston; secretary and treasurer, R. B. Wilby, Selma; national vice-president, A. Alexander Wall, Birmingham. Delegates from the Mississippi, Tennessee, and Georgia branches were in attendance at the convention. Mississippi will hold a convention June 15 at Greenwood, Miss., and Tennessee plans a convention at Chattanooga. Among the company representatives present were M. W. Lawrence, of the Mutual Company, and A. N. Swett, of the Nicholas Power Company.

VARIETY FAVORITES IN FILMS

Dan Crimmins and Rosa Gore, of the old variety team of Crimmins and Gore, have been engaged by the Vitagraph Company to appear in a series of comedies similar in treatment to their work on the stage. The first picture in which they will appear will be "Officer Kate," staged under the direction of Ned Finley.

JAMES McENNERY BACK

James McEnnery, head of the James McEnnery syndicate, recently formed for the exploitation of films in England and America, arrived in New York last week with a number of foreign films, some of his own manufacture, which he will dispose of in this country.

NASH NOW PRODUCING

Nash M. P. Company to Produce Animal Features—Strong Organization

Los Angeles (*Special*).—Thomas B. Nash, one of the oldest men in the business and known the world over by members of the craft, has launched the Nash Motion Picture Company, with a big studio here and an efficient company already at work.

Mr. Nash was with W. N. Selig the extended period of seventeen years and was a wheelhorse with the Selig Polyscope Company from its first breath. At the time of his resignation recently he was manager of the Los Angeles studio at Edendale.

The company organized is at work turning out "animal" pictures. All will be of the feature type and of multiple reel. The studio is located at Bairdstown, a few miles northeast of the Los Angeles city limits. Here Mr. Nash is president and general manager. "Big Otto," of wild animal fame, is also an official and will handle the menagerie. Hardee Kirkland, the well-known director, will produce.

A carefully selected zoo of wild animals; several like arenas, stages, dressing-rooms, etc., are included in the studio's possessions.

The company will put on big animal features, one at a time, and will market each as a special. The company is not inviting scripts, having made arrangements for all stories.

W. B. Wing.

KLEIGL ON EUROPEAN TRIP

John H. Kleigl, of Kleigl Brothers, specialists in stage and motion picture studio lighting, sails this week on the liner *Bremen* for Europe. Mr. Kleigl expects to be abroad for two or three months, making a tour through the principal cities in the interests of his company. This European trip is a yearly practise with Mr. Kleigl for the purpose of keeping pace with the latest foreign progress in stage and studio lighting.

FILMS AT YACHT RACES

The committee of the New York Yacht Club in charge of the international yacht race next September announces that one vessel for the use of motion picture men will be allowed on the course during the progress of the race. This boat will be solely for the use of the camera men, as there will be another vessel designated for the use of the newspaper men. Both vessels will be in charge of naval officers appointed by Secretary of the Navy Daniels.

A BALLROOM SET OF UNUSUAL DEPTH.
In "Kiss Me Good-night," Lubin, Two Reels, June 3.

REVIEWS OF FEATURE FILMS

"THE MAN IN THE STREET"

Three-Reel Feature Drama Produced by the Edison Company. Adapted from the Novel by Mary Imlay Taylor and Directed by Charles J. Brabin. For Release June 2d.

John Bickson	Duncan McRae
Griswold, theatrical producer	Charles Ogle
Jim Graham	Marc McDermott
Kitty French	Gertrude McCoy
Her Mother	Mrs. Wallace Erskine
The Landlady	Mrs. William Bechtel
The Manager	Harry Bates

Days will pass at a time with nothing but the mediocre, the average photoplay being released, and then will come one—like this one—which will make the long wait worth the while. There is to be said of this adaptation of the well-known novel that this has been taken from, that it is thoroughly realistic from a quick start to the very end. The least slip and the belief would be shattered, but it never occurs. It holds in an all-absorbing interest from beginning to end.

The opening scene shows the millionaire, with $10 in his pocket, recovering from his last debauch of the evening before—the signs of revelry are still spread on the big dining room table—having spent several millions in the last few years. Stupid, and at the end of his resources, he is about to end it all when he chances to look out of the window. There, in the drizzling rain, stands a man, miserable, wet, and despairing. Like a good many others in fiction and elsewhere, he brings him in, feeds him, gives him whiskey, and then listens to the tale of how he started drinking, later allowed it to get the best of him, and was rejected by the girl to whom he was engaged. Still later, he lost a position in a newspaper, and then he wrote a play which no manager would look at. He pulls it out of his pocket and his host reads it. The man falls to sleep, and is still asleep when the host, thinking that he has discovered a masterpiece, sends the man back into the night with a few dollars. He keeps the manuscript which the dazed man has forgotten.

No one would recognize Marc McDermott in the part. Seemingly he has aged years. Both here as the "down and out" specimen and later when he has come into his own, but apparently aged and whitened by his hardships he gives not only a deceptive air to his work, but throughout this offering he does more than any other feature—setting, scenario, or director—to give the offering the seeming life—the reality—mentioned before. Duncan McRae, in the part of the heavy lead, the man who steals the manuscript, is the impersonification of suave villainy. In make-up and gestures he holds the other end of the lead which McDermott pre-empts. Gertrude McCoy and Charles Ogle are their usual able selves.

The novel—whose skeleton is presented here—is admirably adapted for the screen. Its every meaning gets "across," and what is most unusual for an adaptation which is easily understood, it possesses marked individuality.

A few of the remarkable points are the appropriate lighting throughout and the extra richness of the sets as those which would do credit to the breadth and strength of an unusual scenario. For one of the scenes the producer has gone to Blackwell's Island, a police hospital of New York, to create the last touch in realism. Next to the work of the actors we should like to commend the work of Mr. Brabin, who has handled the play remarkably well.

The millionaire takes the manuscript to his theatrical friend, who reads it and predicts for it the hit of ages. There is no name signed to the manuscript, so the millionaire signs his own. The rehearsals are now in progress, the leading lady being Kitty French, by chance the same girl who refused to marry the man—the drunkard. Changes have to be made in one of the scenes and the millionaire proves incapable. The actress makes the suggestions, which are adapted. Later, the play is a success and the millionaire-thief becomes engaged to the actress. The man now returns and sees the play reviewed in the paper. He recognizes it as his own, in spite of the change of name. His demands becoming too insistent, he is led into an attempt to shoot and is arrested. However, he has met the girl, and by telling her what the changes were in the scene that was altered, he wins her to his side. She denounces the millionaire, who commits suicide. Later the pair of youthful lovers are reunited. And "all's well that ends in harmony." F.

"SILENT SANDY"

Two-Part Feature Drama Made by the Reliance Company. Released May 30.

The Slavey	Dorothy Gish
Silent Sandy	Fred Kelsey

A drama-comedy which is best expressed by the word simplicity, and the corollary, honesty. There is simplicity of plot as contrasted with the more or less ingenious complexity of construction; there is the simple scenery, and, above all, the simplicity of characters that register honesty, steadfastness and guilelessness. In every way, by its plainness, it is a complete relief from the burden of the more involved plays.

It was another master-perception that could see the good in this script. Principally of the more tender strain, it is at all times relieved by little touches of humor, some, more in the nature of grim pathos. The characters are a trio unmistakably impressed upon the screen. They are well known, and are acted with distinction. Again, the actors have made themselves as one with the spirit of the offering. Dorothy Gish is the personification of the abused and heart-hungry slavey who inserts an "ad" in the matrimonial column. A joker answers the ad. in the name of the other man, and the innocent and earnest girl gives up her place at the boarding house where all the guests are paired off in couples and she was the only lonely girl in the place.

So she arrives at the town and goes to the address, the home of Silent Sandy. The jokers also send a minister around, and when the big and well-meaning Sandy comes home, his simple ways prompt him to marry the poor, forlorn girl, having heard her story. Then the youth in the grocery store who wrote the answer to the "ad" tries to flirt with the simple but comely girl. He even calls on her when her husband is out. The husband returns to find him quaking under the bed. Of course, the usual suspicions are aroused, but the girl proves her integrity. This last has been pictured before, but the way it is here handled is a gem of directorship. F.

"THE SOUL OF HONOR"

Two-Part Majestic War-Time Drama Written by Frank E. Woods and Produced by James Kirkwood. Released June 1st.

The Father	Raine Lewis
The Son	Harry Weithall
The Son's Wife	Blanche Sweet

This offering takes a moderate amount of material and makes the most of it. It is a pleasing blend of scenes and makes a coherent and shifting blend of action of the varied sized pictures that gives the drama its distinctiveness. There is but little action, but it more than compensates for this by giving an intimate study of three characters that are wonderfully well taken by the above cast. Blanche Sweet gives the best interpretation when she persuades her husband, to whom she was married on the eve of his departure for the war, that he should stay over night and rest. He is the bearer of dispatches to the general, but due to his fatigue, but more to the seductions of his wife he stays, and the next morning the news comes that the battle had been lost and due to the non-delivery of the dispatches. There is also the father, a veteran of the War of 1812, who learns of his son's dereliction. The wife gives a distinctly different characterization from the night before. The situation being thus developed, the father urges the son to kill himself, as having betrayed his country. This the son does, and the wife finds him lifeless. Then a messenger in search of the son comes and the father tells him that the son was shot from ambush.

The moral of the story is, we suppose, that loyalty to one's country should supersede everything else. It is not so much the moral or the plot that concerns us as the way it has been produced. There is a distinct lesson to be learned in almost every department of this film, whose masterly handling must excite the admiration of the film wise, for it has made a capital feature out of material that would usually fill but one reel. F.

"THE METAMORPHOSIS"

Two-Part American Film Company Feature Drama Released June 1.

Professor Burr	Sidney Ayres
Rose, his sister	Vivian Rich
Arthur Gregson	Harry Von Meter
Lil	Charlotte Burton
Arthur's Mother	Louise Lester

Surely no one will accuse the present offering of following the path of a single one of its predecessors. It is entirely original in its conception. The minister is looking for the incarnation of courage. His sister helps him to find it, but he never quite seems to succeed. In this frame of mind he seeks the South Sea Islands, where he lives in a hut with his sister.

The sweetheart of the sister is meantime languishing in jail, where he is wrongfully accused of a crime that the rival to the hand of the girl is guilty of perpetrating. The lover is hardly of the same stratum of society as the girl, but his true nobility of spirit, and, what is more to the point, his courage, seem to be those attributes personified. He also has a sweetheart who bothers him to no avail. Then comes the strange psychological feature of the film, where the astral body of the minister leaves his corporeal self to bid the jailor release the lover. The latter follows to the South Sea Island always guided by the astral spirit. Arrived at the island the corporeal self dies and the girl buries it. Then the couple return to their home city.

Surely there is something not only unusual but highly different about this. The cast is entirely capable, while the way it has been pictured, from domestic scenes to South Sea locale, makes it entirely satisfactory. F.

FOX RELEASES BALBOAS

H. M. Horkheimer, president of the Balboa Feature Films Company, has reached an agreement with William Fox, president of the Box Office Attractions Company, by which that corporation will handle exclusively the entire output of the Balboa Company in the United States.

START "MONSIEUR BEAUCAIRE"

Hugh Ford and Edwin Porter, of the Famous Players Company, have arrived in France and work is already begun on preparations for "Monsieur Beaucaire," in which James K. Hackett will be featured. It is planned to spend about three months in producing the picture, and hundreds of supers will be employed in support of the principals.

LICENSED FILMS

The Girl Behind the Barrier (Gaumont, May 30).—The author of the scenario, W. F. Wing, planned a surprise for the ending of the drama. You, who by all odds is to believe in a counterfeiter, turns out to be a perfectly respectable secret-service man, whose investigations in the course of a year of counterfeiting in the region of a small town in Kentucky, is drawing to a climax that is not real and drives all the blood from Julia's strained face. The girl was Anne Julia Lawton, known to all the world as Julia Dean. Your surprise is a friendship with Wallace, a girl driven from home by the cruelty of her foster-parents; and presently they are married and living in luxury. Julia is nearly prostrated by grief when she sees evidence compelling to marry her husband as a counterfeiter. Then comes The Ball with a message commanding Tom to the haunted house, which is to be raided. Madge goes horseback and tries to support an improvised barrier of beams placed against the door. The police break through; and the girl is about to be arrested, when Tom makes known his true position and that of his wife. The story is a trifle complicated, but entertaining as pictured by Director J. Charles Haydon and acted by Hazel Dawn, Guy Oliver, and William Hutchinson in the principal parts. D.

A Wartime Getaway (Biograph, May 30).—Customary banking procedure is ignored in the story of a hold-up and the attempted theft of $10,000. To begin with, the man performing the duties of a bank paying-teller is called the cashier. He telephones a young woman, invites her to luncheon with him, and they dodge to a hotel some distance from the city. Meanwhile, the president receives word that a branch bank wants $10,000 in bills immediately. Contrary to all banking habits, the president sends for the cashier, expecting him personally to make the delivery. When the cashier cannot be located the president shows real originality by disentangling his chauffeur with two bags, one containing the money, the other cancelled mortgages. Why a bank messenger was not detailed to accompany the chauffeur in the car is left unexplained. The robbers hold up the bank's automobile, take the wrong bag and, discovering their mistake, return to rectify it. But by this time the cashier has delivered the money at the branch bank and the police have been called to arrest the thieves. The best scenes in the picture show the chauffeur in one machine trying to outdistance his pursuers in another. Photography and acting are good; but the plot departs too far from well-known facts concerning the subject treated. D.

Second Childhood (Kalle, May 29).—Two old men, who have reached their second childhood and revived a desire for the pranks of their boyhood days are the central figures in this simple story. Rather loosely connected with the main thread of the action, are a pair of young people disturbed by a lover's quarrel. The chief prank pictured for the entertainment of the audience is David's pretense that he has been killed by a tramp, using a bottle of red ink to mark a trail which is followed by the irritable villagers. They dive into a creek to find the body and a few moments later David appears to tell them what a hoax it is. The two aged men are made likable by William Hutchinson and John Lancaster. Adele Lane plays the feminine end of the lover's quarrel. D.

The Test of Courage (Lubin, May 30).—For some unexplained reason the residents of a small Western town are afraid to call their souls their own, if Manuel Lopez, a miserly bully, says otherwise. The story would be more effective if the source of his power were made clearer. Manuel's daughter, Anita, is in love with a Mexican, but the father insists that she shall marry Wright, the manager of a plantation. The Mexican tries to elope with Anita, but is caught and bound, preparatory to being buried alive. Wright refuses Anita's plea for aid, until a priest holds a cross in front of him, thereby recalling the man to a sense of his Christian duty. The girl learns a way to escape with her lover, and Wright turns his chest to receive a knife thrust from the infuriated Manuel. The old man has not the courage to kill, however, and leaving this, all those who have been at his beck and call turn against him. Phillip Lonkin, Tom Forman, J. C. Hagaway, and Paul Parr Smith are the principals in this odd tale. D.

Bunny Buys a Hat For His Bride (Vitagraph, May 29).—Ray L. McCarroll was not giving the public the benefit of one of his inverted moods when he wrote this comedy for John Bunny, Flora Finch, and Kate Price. Without the humorous acting of the Vitagraph players it would get nowhere and even with Mr. Bunny and Miss Finch doing their best, which is exceedingly good, there are moments when the actors are in the position of a man struggling to make bricks minus the straw. Just returned, from their honeymoon, Clara (Miss Finch) takes Bunny to a milliner's shop to purchase a hat. She also at a banana cart, stealing her apple and is carried home with the charges of one Bowery creation indelibly stamped on her mind. Bunny returns to buy the hat, but it is already sold to Mrs. Van Alyn (Miss Price), and he tries to appease the bride with other fashionable headgear. Nothing will do but that one particular hat, however, and eventually Clara gets it. A few of the situations are good for laughs. D.

Broncho Billy's Cunning (Essanay, May 30).—Being a bandit does not keep Broncho Billy from playing the part of the good Samaritan when the man sent to capture him slides down a cliff and is badly battered in consequence. Broncho takes the helpless detective to his cabin, dresses his wounds, and then, to prevent the return of evil for good, flies away the hammer of his guest's revolver. When the sleuth discovers the identity of his guest and prepares to capture him, he finds that his firearms are useless. Carl Stockdale and Harry Todd assist G. M. Anderson in dramatizing this newest chapter in Broncho Billy story. D.

The Squaw's Revenge (Kalem, June 12).—All the Indians in their brightest plumage, the horses, the frontier miners and other Western accompaniments lend picturesqueness to this one-reel film occasion. It is presented in the story form—the mother, Princess Moon Starfeather, telling her little girl why they don't live with the Indians. The story pictured how Her Dowse, her warrior, was slain by another Indian, Art Ortega, and how to escape him claiming her, she fled and met with the settlers. Charles Bartlett and Eva Smith. Since then she tells the child she has always lived with the white people for the revenging with the settlers who managed to kill the Indian who slew her warrior. Frank Montgomery is the producer.

COLONEL JOE SMILEY, Lubin director, sprung quite a surprise at the recent Baltimore ball, when he walked into the ballroom and introduced his leading lady, Lillie Leslie, as his wife. Even the publicity man admits he was surprised. Well, Colonel, the honors are all yours. Congratulations.

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MUTUAL FILMS

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Character
COMING RELEASES
A PRACTICAL DEMONSTRATION

Our Mutual Girl, No. 20 (June 1).—Norman Phillips—that is, Margaret—has disappeared, and the reel is spent in a criminal atmosphere, and one of pursuit over land and roof in the vain search for her. A good many of the views were taken in the heart of the crowded city and show beautifully the crowds getting naturally, as the characters take their places among the moving multitude that is unconscious of the camera that is revolving behind the person on the innocent looking crayon wagon. Nicely reproduced. D.

Hulp Lieber Katrina (American, June 9).—First of a series of one-reel Heine-Katrina pictures, which this company is to release. Undoubtedly the meaning, my dear, is clear to every one, and the situation must strike as funny. There is a good deal of the pleasantry in it, and the cast works hard to give it a quick-fire atmosphere of mirth. The restaurant proprietor marries Katrina, his waitress, and then she takes up the reins, and runs everybody and everything. The husband welcomes the confusion of prison until his rat wife joins him in jail. He runs one of the bars and, pretending his wife behind, gives patrons free beer. She later manages to make her way back to the restaurant, and immediately asserts herself again.

REVIEWS OF LICENSED FILMS

Jack and His Motorcycle (Melies, May 28).—Having been swindled out of his inheritance in the first half of this reel, Jack proceeds to enjoy life during the latter part by accompanying a friend during a wild ride on a motorcycle. Together they pass at high speed through the city streets, knocking people down, and escaping disaster in a miraculous fashion. D.

Jack's Inheritance (Melies, May 28).—Ingenious staging and trick photography add considerably to the entertainment in this burlesque, opening a reel with Jack and His Motorcycle. After Jack, a typical burlesque character, gains his inheritance, he starts homeward, by the way to strike a match on his shoe. The sole ignites fire and blazes away without alarming its wearer. Some of the most unusual scenes in the film depict Jack's experience in a carriage that he sets on fire. The firemanship is called too late to extinguish the flames. D.

Sophie Starts Something (Essanay, May 28).—Margaret Joslin is Sophie, the forceful character in this very amusing farce. Victor Potel is the intemperate husband, and Harry Todd is the mild-voiced reformer. There is plenty of action in the first part of the film, but it is subdued compared to the rampage that ensues when Sophie models her behavior after that of Carrie Nation, and, as is bound, wrecks the saturnine saloon. She is assisted in this labor by a large body of the woman's temperance forces, and for a time the setters are smashed with good old Anheuser-Busch regularity. Sophie's husband, however, is not to be outdone by mere feminine energy, and he, too, has a spectacular moment. The humor drains into a well, and is rammed up and swallowed with gusto by the infirm members of the league. They go home unsteadily but happily. Handling being somewhat out of the ordinary, this farce is cleverly handled by director and players. D.

Hungry Knaves Do Law (Vitagraph, May 28).—A resume of the plot in this simple drama, written by Alice A. Mathieu and directed by Ulysses Davis, would fail to convey the commendably natural and human quality of the production. George Stanley, Jane Novak, and Richard D. Tetherall deserve a share of the credit for their very able playing of the principal roles; else they are fortunate in the photoplay material at hand. The construction of the story is plausible, and there is plenty of preparation for the important situations. Jim Brown, reduced to such poverty that he cannot even buy food for his family, wins the gratitude of Madge, a wealthy girl, by freeing her pet dog from a rabbit trap set in the woods. A few days later, Jim is about to be arrested for poaching and shooting some out of season, when Madge prevents his punishment by the promise that she will marry him. That, in substance, is what happens, and to handle even it is quite enough to make an interesting picture. D.

Nugent-Selig News Pictorial (Selig, May 31).—The number of subjects treated in this issue is smaller than usual. Perhaps the most interesting of the pictures show the United States aeroplane squad at Vera Cruz and the rebels entering Tampico. Much space is devoted to scenes in connection with the canal toll dispute. There are interesting views of the Fulton-ad docking in the Hudson River, and of the Cornell oarsmen on a practice spin. D.

Pat Casey's Case (Essanay, May 27).—Such a mixture of farce and burlesque as this is certain of a cordial reception. An audience looking for A chance to laugh will find plenty of opportunity in following the adventures of Pat Casey, a lonesome Irish tramp, as presented by Eddie Redway, whose acting ability seems unusually varied. Pat takes work worse than poison, but he loves to fight, and, after having few all of his fellow-sojourners, he is discharged. Mrs. Casey finds him another job, but Pat relapses rather than wield the shovel. He is petted and nursed until the deception is discovered, and Pat goes before the mercies of Mrs. Casey and her crumb-thrower. Having been ducked in a tub of hot water, he declares his willingness to work day and night, but meanwhile the story gets back to Ireland, and Pat is kindly greeted with Louise Willis in the part of Mrs. Casey. D.

Dawn (Selig, May 27).—Dawn is the name given to a little girl found and adopted by an aged hermit living in the mountains. Her father is a mining engineer who, for the sake of the plot, is inflicted with loss of memory after tumbling down a precipice. He is found wandering about the hills, but there is no trace of his missing daughter. Dawn grows to maturity under the care of the hermit, and acquires a sweetheart in the person of a forest ranger. Her father revisits the mountains, accompanied by his fiancee, and while there he manages to paint a picture of the scene of the father's mishap. Gazing at the painting restores the man's memory, and he claims his daughter. A compromise is effected, whereby Dawn is to have two fathers and a husband in the bargain. Director and players have done their best to humanize this artificial story, the declensions of which are in the material, rather than its treatment. D.

The Boys of the I. O. U. (Vitagraph, May 27).—The love of a dimpled stage beauty, as pictured on a billboard, is the mark for Cupid, a member of the I. O. U. fraternity. He is a mason and writes I. O. U. cards to all his fellows, who chance to have friends among the fraternity boys. Between them they work up a plan whereby Cutey, instead of meeting a radiant young prima donna, is confronted by an unattractive middle-aged woman. Police disguised by wig and make-up. The jokes is very much on the susceptible Cutey. Wally Van and Lillian Walker are the principals in the somewhat conventional, but entertaining farce. They are assisted by Arthur Cosine and a number of young men who look the parts of collegians. D.

A Sentimental Burglar (Vitagraph, May 28).—If were possible to pick out anything that the work of Mary Charleson the prime we should gladly do so, in recommending again upon the work of the talented actress in this one-reel drama, we feel much like the man who is compelled to write a colony of Niagara Falls; it has been done so often before. She is a talented actress, who in the present instance adds the one thing worth while to an offering that was neither staged well nor had at its foundation a good scenario. Maurice Costello, Howard Estwistle, Robert Gaillord, Thomas J. Wills, and Mary Charleson are the cast, with Maurice Costello and Robert Gaillord as the directors of the script by W. A. Tremayne. The lord destines that his daughter marry the duke. To help him out of his financial embarrassment she does so, but a few months later grants her real sweetheart, a lieutenant, an interview, as he is leaving for Africa. The burglar enters the parlor a little before the lover is to arrive. Hearing the condition of her loveless marriage, he sentimentally and obligingly knocks the husband over the head. The husband recovers, but this little deed of good will, on his part, causes the lieutenant to take the man, who shows such strong qualities, to Africa, where he is a private, only Mr. Costello does not naturally fall into the rank of the private. They are captured by the Boers and confined in a little straw prison in the middle of some fields, so that when the British come, their rescue is easy. The husband has meanwhile died, so the lieutenant and the reformed burglar go back to England. F.

The Price of the Drinks (Biograph, May 28).—This is another of those funny farce-comedies of about one-half reel length that the Biograph Company is producing. The plot is excellently suited to this brand of humor, and is appropriately acted. It presents a number of very funny situations, upon which it relies for its raucous humor more than upon the slapstick aspect, which also creeps in. It is shown with the clearest kind of photography. Without the price of a drink the two bobbers get a lifelike looking dummy and stand it at the bar. To the bartender they say that their friend, A dumb millionaire, will pay. The bartender hits the wax figure, and its head comes off. Then comes a series of comical incidents that will keep the audience in a state of glee. Starts the reel with Widow Maguire's Wedding. F.

Widow Maguire's Wedding (Biograph, May 28).—The Irish, and also rivalry for a widow are two ever permissible themes of humor, and they are combined in this short play, to furnish some rough but ridiculous moments that will cause a fair amount of fun. The two middle-aged men are the rivals, and the successful one is about to bear the minister say the binding words, when the other gets into the house, disguised as a photographer, and blows the place up with the flashlight powder. He also rescues the widow, and seems in a fair way to get her affections when the film ends the reel with The Price of the Drinks. F.

Blind Man's Bluff (Essanay, May 29).—A one-reel dramatic offering that improves perceptibly with its length. This, however, is not to be misconstrued to mean that it stands up poorly, for it is an interesting offering throughout. It also gives a number of close-up views of the well-known actors, Richard C. Travers, Ruth Stonehouse, John H. Cossar, Lillian Drew, and Bryant Washburn, whose detail of expression may be seen at near view. The gradual improvement until the excitable end gives it the appearance of suspensiveness. The uneven distribution of strength is its worst fault, although the final worth more than compensates for any previous weakness it may have had. The doctor makes love to the wife of the blind man, whom he does not care to cure, thinking that the wife, who will not tell her husband of the insults for fear of worrying him, will gradually grow tired of him. The young doctor, who loves the patient's daughter, restores the man's sight. Then he tells him. A trap is laid, and the villain is surprised by the husband who feigns blindness for the moment. The last scene shows the doctor with the letter that revokes his license to practise medicine. F.

The Mysterious Package (Edison, June 24).—This is the successful type of comedy for which Charles Ogle is well known. It concerns the rural folks, and for its one-reel length succeeds in drawing out many a hearty laugh. Not only that but there is a "surprise" ending. Ethel Browning wrote the scenario, and Edith Peters, Frank A. Lowe, Edward Boulden, and Charles Ogle are the cast. Nellie Grant, Julian Reed, and Edward O'Connor as Leisurely Louie, the tramp, are the cast. Many others also fill the screen to give it the proper atmosphere of the country town. It is all well pictured by the director. The tramps alarm the community, so that a change ensues during which they are driven out of town. Then a mysterious package, that was thought to be a bomb sent by the tramps, is opened after thorough soaking in water, and found to be, by now, ruined fodder. This subject begins the reel with On the Ice. F.

The Basket Habit (Edison, June 22).—Mark Swan is the author of this one-reel comedy that has been staged by C. Jay Williams. Mrs. C. Jay Williams, Elsie McLeod, Arthur Housman, William Wadsworth, Carlton Kinz, William D. Ohaida, and Pasqualina De Vonne are the cast in the play that takes on a Southern theme, and brings to laughable light a custom that is. This is the taking home of persons by the darkey servants to sapbuckets. But in this case the wrong couplet of all there is in the pot and the basket is a hammer. The expected meat is saved from danger because the darkey has bricks substituted for the food. Arthur Housman gets in the best work, and causes the infrequent laughter. There is nothing really the matter with the play, except that the plot is too conventional—it does not take enough of a chance. F.

Dolly Plays Detective (Edison, June 27).—A one-reel item in the serial feast of Dolly of the Dailies, written in interesting fashion by Acton Davies and staged, as usual, by Walter Edwin. The cast includes Mary Fuller, Charles Ogle, Warren Cook, Miriam Nesbitt, Denis Ward, Duncan McRae, and Robert Brower. Mary Fuller in this chapter is at her very best, and gets to do a bit of her own scenario and Walter Edwin to direct. It leaves a distinct air not only of novelty, but of mystery as well. Very few scenes make them that are shown count long and strongly. The title suggests the thought that the whole series with the exception of the first has been that also, but this is probably the best of them all. The reporter is loved by the count, but she suspects him, especially when he gives her a ring which her friend says was stolen from her. She visits the rooms of the count, and finds that he makes a practice of stealing jewelry from the persons of all his acquaintances. She is the means of bringing him to justice. F.

The Revengeful Servant Girl (Edison, June 25).—Another of the sentimental experiences of Reggie Mixup, otherwise William Wadsworth. The scenario is by Mark Swan, and this one-reel comedy has been staged by C. Jay Williams. In the cast are Arthur Housman, Lizzie Conway, Mrs. C. Jay Williams, and Elsie McLeod. Two excellent comedians, Arthur Housman and William Wadsworth, assisted by Lizzie Conway, carry the brunt of the fun along. They do capitally. This offering, one of the feeblest of the series, will be greeted with howls of frequent joy. A versatile director has also lent his experience and power to the general good effect. This time he almost marries, for the girl seems willing enough, but a servant girl, who loves him also, interferes. Heartache causes her insomnia so she gets a powder at the apothecary. This she puts into his coffee, so that the next morning, the wedding day, he cannot be waked. His best man has his hands full. Finally they get to the church, but the bride has left. But the servant girl still loves him. The "him" is Wood B. Wedd. F.

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In Preparation—Prisoners of Conscience—Multiple Reel Feature

FEATURE FILMS

Lucille Love, No. 6 (Gold Seal, May 19).—This two-reel adventure series of episodes is, of course, absolutely impossible, not to say ridiculous, and any picture that can stand for one hour as does not the film distracted theme, constitutes of craftsmen liability in its own defense. The acting is consistently good, which it succeeds admirably in attaining. From start to last the reel thrills with its concentrated movement. It never stops for an instant. It hurries on from one incident to the next, the attention hurries with it and at the end of thirty minutes you lean back with a sigh of relief and contempt to await the next episode. And it is all well pictured from the scenario by Grace Cunard, who takes the female lead, and staged by Francis Ford, who takes the opposite lead. E. H. Keller is also in the cast. The scenes aboard the yacht with the crew and others in their white duck suits make it a pretty picture throughout. The plot is one of those "up the chimney-pot" affairs. Knowing that an assault on a supposed girl is likely to provoke the attention; realizing that a strenuous brawl will please a large number of people; perceiving the advantages of introducing, at the present time, a United States man-of-war; the producers have proceeded to so picture it. And so with the rest of the film as well. Whatever will prove interesting, or thrilling, they have gladly and ingeniously peopted for the passages of the play. The result is a selection of hysterical action bound together by loose ties of unity. The girl has escaped from the island after her many adventures, and happens to be rescued by the yacht on which is Lobegen. He disguises himself, copies out the papers, but the captain intuitive bart, he is forced to reveal his identity. Then there is mutiny and both are forced to flee to a United States warship for protection, but the captain has retained the papers.

F.

Lucille Love, No. 9 (Gold Seal, June 9).—All you who have revoled in the Nick Carter's and the James boys, and a few others of almost equally unbelievable face, gather here and list to what happened to Lucille in this two-reel instalment. We had not seen the brave girl since her second episode and but for the title would have failed to place her. Furthermore—the only connection between this instalment and the first—changed hands again. If they did that in the others also, they must be rather travel by now. Grace Cunard is the scenario architect, and the direction and chief lead, and heavy work is done by Francis Ford. This is what you might term a melodramatic melodrama, or otherwise a melodrama to the second degree. If it were expressable by colors we should term it saffron-red. He has her in his power. During most of the two reels she tries to get out of his power, and some of the features introduced are moving stairs, and a masked band and seemingly all the criminals at his instant call that he can possibly use, and an exciting chase that takes you over the roofs, and then he catches up with her again. The last subtitle says: "You are too much trouble. I shall have to take you to my ranch in Mexico." We should call this an unblushing melodrama, that might well blush, for what the picture takes for granted makes you wonder and smile a little in amused incredulity. But it is some melodrama that holds the interest capitally.

F.

The Latent Spark (Domino, June 4).—The hero of this two-reel Ince-Clifford production is held to be a coward, because he refuses to join the volunteer fire department in a country town, where his aged father was retired with honors. Tom faces the wrath of his father and the scorn of his sweetheart, when, in reality, he is merely obeying the wish of his mother. Then comes the test. A frame building is wrapped in flames, and imprisoned in an upper room is Tom's scornful sweetheart. While the volunteer firemen turn a feeble stream of water on the raging fire, the rank outsider braves the burning stairway, drags the unconscious girl to a window, and drops her into a life-net. From that moment he is the hero of the village folk, who clap him on the back and buy him a silver loving cup. The fire scene is spectacular throughout and supplies a few thrills. The rest of it is a simple and rather pleasant story of a country village a few years before the Civil War. There are some good touches of broad characterization, and the atmosphere is consistently rustic. The acting force meets the requirements.

D.

From Out the Dregs (Kay-Bee).—Purely melodramatic in substance and treatment is this two-reel story of a stolen will, a forged will, a reformed pickpocket and an honorable young man, who is very nearly swindled out of his fortune by a dishonest lawyer. As a melodrama, far removed from life, it may please an audience that never tires of the same old story presented in a slightly different form. Nell is the girl pickpocket, rescued by Tom, and given an opportunity to earn an honest living. Tom's father, millionaire, draws up a will, leaving everything to his son and not long after dies of heart disease. Burglars, among them Nell's father, break into the lawyer's office, and, having blown open the safe, steal the papers. On discovering the theft, the lawyer proceeds to forge a will to his own liking, but the burglar spoils his game by producing the original document. Having made it possible for his daughter to marry a millionaire, he is content to go to jail. The plot, such as it is, profits by reasonable development, and the story is adequately staged and moderately well acted.

D.

For the Sake of Kate (Reliance, May 28).—Arthur Mackley, Frank Hempell, Mary Alden and Fred Burns are the chief figures in this Western photoplay. It is in two reels. While entirely conventional in story, the production is somewhat above the average by reason of the uniformly satisfactory acting and the fortunate choice of exterior locations, presented at their best through perfect photography. Nothing is lacking, save that rather important element, a really interesting plot. Summed up the story amounts to this: Dick, a deputy sheriff, falls in love with the sheriff's daughter, Kate. A bandit robs the post office, and the deputy sheriff arrests Kate's brother, Tom, thinking he had a hand in the crime, though in fact, he had only the misfortune of a casual acquaintanceship with the robber. For the sake of Kate, the deputy sheriff is willing to allow Tom to escape, but in the end the reasons is made controlly honorable, for with the true spirit in captivity asunder is lifted from the other man. Consequently, we have an unnecessarily hurried double wedding.

D.

The Treasure Ship (Kalem, May 28).—When a picture reaches the length of two thousand feet, as does this drama, it almost invariably stands for something that the producers of the writers have been able to include in the play. The features that this offering probably brought out the best are the exceptionally full scenes, full of meaning and action. Instead of relying on the old way, each scene is made to bear a world of meaning. Thus in the first four scenes the captain leaves his family, lands a solitary castaway on a desert island, finds the body of the dead man in the hut, and the treasure of sunken diamonds underneath his moulding head. It would be hard to conceive of more action, more vital scenes crowded into less space of film. Unfortunately for the worth of the offering it thereafter drops from the high plane, even to dragging in the middle, but manages to pick up again at the end, and, although the suspense is not by any means great, it does work up to considerable excitement at the very last. After the sailor is rescued from the island, he arrives at home to find his wife true to him, breathing her last. Then he makes two written statements, giving one to his son and one to his daughter. The son, who drinks, opens the letter, although told not to do so before the death of his father, and reading what he takes for directions where to find the treasure, says not a word to his employer, sails for the mythical treasure. The father dies, and the girl by chance happens upon the diamonds where they were hidden in the model ship that the father had carved while he was a castaway. This short synopsis of the action will not give the idea of the home life that the mariner experiences after his adventures as a castaway; the carved ship and many other integral details that the director has give it the proper atmosphere. Taken on the whole, it is a very superior kind of scenario.

F.

Mutual Movies Make Time

The Certainty of a Good Show

When you go to the theatre you have some idea of how good a show you are going to see because other people have seen it first, and told you about it.

When you buy a book you have a reasonable assurance that you are going to like it because of the reputation the book has gained.

The Moving Picture Play, on the other hand, has, in the past, been a gamble—it might be good, it might be bad.

It came to-day, and was gone to-morrow.

Nobody could tell you about it, because by the time the other fellow had seen it, you could not see it.

To-day you can be sure of a good show—if you find the Sign of the Wing-ed Clock in front of the house.

Every Mutual Movie doesn't pretend to be the best show ever put up, but every Mutual Movie is a good show—good from the first flash of the first scene on the screen until the Good Night sign comes at the end.

To build up such a programme as the Mutual is sending out to-day has taken years of effort and hundreds of thousands of dollars in money.

But it has been worth while.

Worth while to the Mutual Company because its service is more in demand than any similar service ever has been.

Worth while to the exhibitor because his steady patronage has grown steadily greater.

Most worth while of all to the patron because now at last he can be sure of a good show.

Whether it be a rousing Keystone comedy, strong Flying A drama, the sweet simplicity and smart style of "Our Mutual Girl," or one of Griffith's Reliances or Majestics, every picture that bears the Sign of the Wing-ed Clock is an interesting, entertaining picture of the type that brings people back.

If it be a multiple reel feature like "Home, Sweet Home," or the up-to-the-minute excitement of the Mexican War, you will find the Sign of the Wing-ed Clock standing for progressiveness in moving pictures.

And now comes the great Thanhouser production, "The Million Dollar Mystery," by Harold MacGrath and Lloyd Lonergan, to be released two reels a week, beginning June 22d. Too big to talk about in *part* of an advertisement.

Just mentioned here as another example of Mutual Progressiveness.

If you, who read this, are an exhibitor, you know the money value in your pocket of the reputation of a good show.

If you are a patron of moving picture houses you know how far you will go out of your way to find a good show.

To both the answer is MUTUAL.

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AMERICAN RELIANCE THANHOUSER | MAJESTIC KOMIC PRINCESS | ROYAL KEYSTONE BRONCHO | KAY BEE DOMINO BEAUTY | AND MUTUAL WEEKLY

JOHN E. INCE, Leading Man and Director of The Lubin Stock Company received in the past week five testimonial letters—four were of praise—and the other why speak of bad weather—but it was addressed to Ralph Ince, Lubin Company, and Ince says "Why should a working girl care."

COMING RELEASES:

The Greater Treasure—Two Parts *The False Shadow—Two Parts*

J. SEARLE DAWLEY

DIRECTOR

Famous Players Film Company

FRANK POWELL

Producer of Features **Pathé Frères**

REVIEWS OF FEATURE FILMS

"THE GREYHOUND"

Five-Reel Drama Based on the Play by Paul Armstrong and Wilson Mizner. Produced by the Life-Photo Film Corporation.

Kitty Doyle ..... Elita Proctor Otis
McSherry ..... David Wall
Claire Feilman ..... Catherine Carter
Feilman (the Greyhound) ..... William Tooker
J. Crawford Alexander ..... Harry Spingler
Jack Fay ..... George De Carlton
Mrs. Allen ..... Mrs. Lillian Landon
Dora Allen ..... Anna Laughlin
Porter Allen ..... Victor Benoit
Bob Meade ..... Rae Tompkins

Paul Armstrong sat in a box at the American Theater last Friday morning and watched the screen version of his deep-sea melodrama. If he is as shrewd a judge of films as he is of plays, he realized that the celluloid "Greyhound" is a likely winner wherever there exists an opening for motion pictures that tell an exciting tale. He saw a genuine photoplay adaptation and not a slavish imitation of his work, and no doubt appreciated the value of preserving the spirit, rather than the letter of the original. Louis Ineves Harrison turned the trick when he wrote a scenario that never for a moment suggests a perfunctory transcript of a famous play. His story has abundant dramatic action, it mounts steadily to a climax, and it affords opportunity for welcome bits of natural humor. "The Greyhound" is very much alive in its new surroundings.

The first two reels give sufficient introduction of the many characters in the story, and at the same time offer considerable dramatic excitement. We learn of the desperate misery of Claire, married to "The Greyhound," as he is called by his underworld associates; we meet his confederates, "Deep Sea Kitty," "The Pale Face Kid," and "Whispering Alex;" McSherry comes to befriend the unfortunate Claire, and at Palm Beach we encounter the Allen family, that is destined to play so important a part in the fate of "The Greyhound" and his gang. The circumstances that bring all these people together on board the steamship *Olympic* are logically presented.

Essential to the plot and finely acted by Catherine Carter and William Tooker, is the scene in which "The Greyhound" plans to get rid of his wife by consenting to a suicide pact. After a quite convincing display of emotion, Claire drains the glass of poisoned wine, whereas Feilman places his glass on the table untouched. He leaves, thinking his wife dead when, in reality, she is only in a stupor. Following close upon the drama of these scenes is some telling comedy contributed by Elita Proctor Otis, a member of the original Greyhound cast, and Harry Spingler, a fortunate choice for the role of J. Crawford Alexander, alias "Whispering Alex."

With everybody, including Claire and McSherry, on board the *Olympic*, and "The Greyhound" suffering twinges of conscience for his fancied killing of his wife, the audience is made to feel the approach of a violent clash. Very cautiously the confederates place their trap to ensnare the wealthy Allens, while loitering inconspicuously in the background is McSherry, awaiting the proper moment to interfere. Much is made of a poker game in which McSherry outwits the card sharps and saves the fortune of Bob Meade, who is determined to marry Dora Allen despite family objections. Every now and again Claire appears in visionlike form to haunt her thoroughly frightened husband, and always near, to lend interludes of humor, is the serio-comic figure of "Deep Sea Kitty," who has just 20 cents to ward off a life of degradation. The manner in which McSherry defeats the swindlers and "The Greyhound" is driven to jump overboard by the accusing presence of his wife, follows pretty closely the plot of the play.

Photographically, this film is superior to "The Banker's Daughter," a previous production by the same company. Almost without exception the scenes are clear and steady. After the opening reels the action is either on the decks of an ocean liner or in the rooms of the vessel, adequately represented by studio sets. The players already mentioned give excellent performances throughout, as does David Wall in the part of McSherry. He presents a clean-cut man of considerable force. Rae Tompkins is a bit stilted in his playing of Bob Meade, but that is a small matter, in view of the general ability of the cast. In the matter of costumes exception might be taken to the attire of "The Pale Face Kid" while aboard the *Olympic*. He is supposed to be correctly dressed, yet wears a high hat, frock coat, and carries a cane during all of the daylight hours of the voyage.

D.

"A TRAGEDY OF THE ORIENT"

Two-Part Feature Drama Produced by the Broncho Company Under the Directorship of Reginald Barker. Scenario by Lucille G. Chatterton. Released June 10.

Kissmois ..... Miss Tsuru Aoki
Thomas Arnold ..... Frank Borzage
Captain Williams ..... George Osborne
Kato ..... Sessue Hayakawa

While produced in America and written by an American, this offering is essentially what it purports to be—Japanese—in every phase, and as such deserves the highest of praise in the individual features and collectively. The scenery, as in the former offerings of this company, is mostly exterior in a setting that is at once beautiful and thoroughly identified with the landscape of the Nippons. The few interiors and exteriors of buildings have also been possible to produce on the Coast without fear of detection, and at all times are backed by a large cast of Japanese. Some of the minor characters, however, might have been more carefully made up.

With Japanese principals, we would naturally expect a delineation that would be true to type beyond question. Miss Aoki is unquestionably an actress most fitted to portray these parts, for she is much more dramatic than the average Japanese actress, and as such more acceptable to the American public, who prefer something a little more lively than the usual passive, almost imperturbable, calm and stoicism that marks the attitude of some of the actors of the Oriental land. Mr. Hayakawa may be said to represent the same traits, and the producers have wisely selected this pair for this kind of work.

The plot is essentially Japanese. The double tragedy, the duty-bound sense of suicide, the Geisha girls, the strange code of morals are all shown with commendable intricacy and interest on the part of the author. And, likewise, a simple plot characterizes the land where complexity is undesirable. The American marries the Jap girl and her lover takes advantage of the passage of the California alien law to incite the mob to kill the American. Then she comes to him, saying that her marriage with the American was all a mistake. She stabs him and walks off the cliff.

F.

"THE MYSTERY OF THE HIDDEN HOUSE"

Vitagraph Drama in Two Reels. Based on a Story by Amelie Rives and Produced by Ulysses Davis. Released May 30.

Dick Marston ..... Alfred D. Vosburgh
Mr. Jardine ..... Karl Formes
Mercy ..... Anne Schaefer
Moina Robina ..... Margaret Gibson
The Witch ..... Leyola O'Connor

Director and players have combined to preserve the charm of Amelie Rives's fanciful story of the Virginia of poetry and romance. It is beautifully staged, with a wealth of flower-laden gardens to soften the austerity of the old Virginia mansion they surround. And it is delightfully acted by Margaret Gibson in the dual personality of Moina Robina. Other parts are well played, too, but interest is always focused on the strange girl who provides the mystery of the hidden house. She is two beings in one, and with commendable facility Miss Gibson undergoes the transformation.

Moina is a daughter of sorrow, for whom no one has a pleasant word until Dick Marston, a young minister, becomes a member of Mr. Jardine's household. Being a rather somber person himself, he feels a quite active sympathy for the sad little girl, whose grandfather eagerly awaits the coming of the gay Robina. For when one goes the other appears to take her place. One evening Moina trudges wearily over the crest of the hill behind the house, and the following morning Robina, a veritable incarnation of joy and impishness, dances merrily into the garden. Only a few days pass before she dances away with the young minister's heart.

But scarcely has Robina won Marston's love when laughter gives place to the tear-stained face of Moina, and with each transformation the quandary of the lover increases. Finally he meets the situation by declaring a love that impartially includes both personalities. There is a nice touch of poetic fancy in this production, and, best of all, there is Miss Gibson's winning performance.

D.

When the Lightning Struck (Essanay, May 29).—Lest the chief incident in this two-reel drama be called impossible, a statement appears at the close of the film to the effect that there is an historical precedent for precisely what happens. A flash of lightning moves the hands of a clock ahead just one hour and fifty-seven minutes. The author has built up a first-rate story to make use of this unusual occurrence. He has taken two young men, students of electricity, and made them fall in love with the same girl. They are chums, but that does not aid Ted in controlling his foolish temper when he learns that he is the loser in the love affair. He broods himself into a state of semi-insanity during which he devises a diabolical plan to kill his rival and the girl. Taking a time bomb and some electrical blasting, he adjusts it to explode in the laboratory at the time set for Alice's visit. On that particular afternoon a violent thunderstorm plays about the college buildings, and one hour and fifty-seven minutes before the time set for the explosion, Ted happens to be in the doomed room. The electricity from a bolt of lightning turns the hands of the clock to the fatal hour, the bomb explodes and the perpetrator of the scheme is killed. Interest in the picture is well sustained, there are moments of suspense and the thunderstorm effects show careful staging and camera work. Very creditable performances are given by Richard C. Travers, Harry Mainhall, and Irene Warfield.

D.

HARRY VON MEYER, one of the leading players with the American Film Company, was at one time one of the famous "rough riders," and still carries a medal and several scars as a reminiscence of his many adventures. Prior to the war he was playing in stock, which position he resigned to join the army. Starting as an amateur, studying in a theatrical school, and later being associated on the legitimate stage with a number of well-known actors and playing with the Alcazar Stock in San Francisco, he then left the East to become interested in pictures about two years ago. For the past year he has been playing with the American Company, which has given him many splendid opportunities to show to full advantage.

Released June 8th

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THE FILM RECORD

FEATURES ON THE MARKET

General Film Company

The Billionaire (Bio.-E. and S.). Three parts.
Mr. Barnes of New York (Vitagraph). Six reels.
Love, Luck and Gasoline (Vitagraph). Three reels.
The Trial Wedding (Bio.-E. and S.). Three reels.
Chimmie Fadden (Bio.-E. and S.). Three reels.
The American Soldier (Selig). Three reels.
Monsieur and Madame (Essanay). Three reels.
The Wolf (Lubin). Five reels.
The Curse of Greed (Kalem). Five reels.
The Female Principle (Kalem). Four reels.
The Treasure of Abdar Rahman (Pathe). Four parts.
Spoil of Victory in Central Africa (Pathe). Five reels. Serial No. 1.
Facing the Footlights (Pathe). Three reels.
A Struggle for Life (Pathe). Five reels.
The Gamblers (Lubin). Five reels.
A Militant Suffragette (Pathe). Five parts.
Harding's Heritage (Pathe). Three reels.
The Ghost (Pathe). Three reels.
Officer Jim (Lubin). Three reels.
The Deadliness of Man (Lubin). Five reels.
A Million Bid (Vitagraph). Five reels.
Lonesome Gastring (Vitagraph). Three reels.
The Boer War (Kalem). Five reels.
Wolfe; or, the Conquest of Quebec (Kalem). Five reels.
The Death Sign at High Noon (Kalem). Three reels.
The Other Half of the Note (Kalem). Three reels.
Francis Marion (Kalem). Three reels.
Germinal (Pathe). Five reels.
A Celebrated Case (Kalem). Four reels.
The Fulfillment (Essanay). Three reels.
The Night Riders of Peterham (Vitagraph). Three reels.
Judith of Bethulia (Biograph). Four reels.
Lost in Mid-Ocean (Vitagraph). Three reels.
Through Fire to Fortune (Lubin). Five reels.
The Lion and the Mouse (Lubin). Six reels.
The Battle of Shiloh (Lubin). Four reels.
The Third Degree (Lubin). Four reels.

Mutual Film Company

The Escape.
The Wrath of the Gods. Five reels.
Home, Sweet Home (Griffith). Six reels.
Battle of Torpedo.
Life of General Villa.
Omar the Servitor (New Majestic). Four reels.
Cardinal Richelieu's Ward (Thanhouser). Four reels.
The Battle of the Sexes (B. & M.). Four reels.
Mexican War Pictures.
Touring South America with Roosevelt.
The Gangsters of New York (B. & M.). Four reels.
Joseph in the Land of Egypt (Thanhouser). Four reels.
The Great Leap (B. & M.). Four reels.
Ruy Blas (New Majestic). Three reels.

Universal Film Company

The Sky Master. Four reels.
Neptune's Daughter. Seven reels.
Lucille Love (Series).
Hamlet. Six reels.
The Spy. Four reels.
Washington at Valley Forge. Four reels.
Won in the Clouds. Three reels.
Merchant of Venice. Four reels.

Eclectic

Faithful Unto Death. Four parts.
The Tempting of Justice. Five parts (colored).
The Stain. Six reels.
Giants Within Her Four.
The Hand of Destiny. Four reels.
War in Mexico. Four reels, May 1.
Jealousy. Four reels.
Loyalty. Five reels.
Perils of Families. Three reels. Serial.
Ingomar. Five reels.
The Reckoning. Four reels.

Gaumont

Black Nissen. Three parts.
The White Lie. Three reels.
The Union Smugglers. Three reels.
The Staircase of Death.
At the Hour of Dawn. Three reels.
The Three Shadows. Three reels.
Fantomas.
The Better Man. Three reels.

Famous Players' Film Company

One of Our Girls. Four parts, June 10.
The Ring and the Man. Four parts.
A Woman's Triumph.
The Port of Missing Men.
The Brute. Four reels.
The Redemption of David Corson. Four reels.
Tess of the Storm Country. Five reels.
Nathan Hale. Four reels.
An Good Little Devil. Five reels.
The Prize of Jealousy. Four reels.
Hearts Adrift. Four reels.

Marion Leonard Features

Mother Love. Six reels.
(Universal.)
The Awakening of Donna Isolin. Three reels.
The Rose of Yesteryear. Three reels.

All Star Company

The Jungle.
In Mizzoura. Five reels.
Paid in Full.
Members.
Soldiers of Fortune.

Jesse L. Lasky Feature Co.

The Only Son, June 15.
The Master Mind, May 11.
Carpenter's Millions. Five reels.
The Screw Man.

Life Photo Film Corporation

The Greyhound. Five parts.
The Banker's Daughter.

Stellar Photoplay Co.

Forgiven; or, The Jack of Diamonds. Six reels.

A. H. Sawyer, Inc.

The Lightning Conductor. Seven parts.

Vitagraph-Lubbier Feature Company

The Christian. Controlled in New York, Massachusetts, Connecticut and Rhode Island by E. W. Lynch, 110 West Forties Street, New York City.

Progressive Motion Picture Co.

The Master Craftsman. Five reels.

Mohawk Company

Hearts of Oak. Five reels.

Hepworth Feature Film Co.

The Lion-Up at Police Headquarters.

Broadway Picture Producing Co.

The Trail of the Lonesome Pine. Five reels.

Rame Films, Inc.

Thou Shalt Not. Four parts.

LICENSED FILM RELEASES

Monday, June 8.

(Bio.) The Stains of the Profession. Dr.
(Edison) The Tango in Tuckerville. Com.
(Kalem) Nina of the Theater. First of the Alice Joyce Series. Two parts. Dr.
(Pathe) (Title not reported.)
(Selig) Judge Dunn's Decision. Two parts. Dr.
(Hearst-Selig News Pictorial. No. 20.
(Vita.) Eve's Daughter. Dr.

Tuesday, June 9.

(Celio) The Trap-Door Clue. Special. Two parts. Dr.
(Edison) The Voice of Silence. Dr.
(Lubin) Jane. Dr.
(Lubin) The Pie Eaters. Com. He Were a Goat. Com.
(Melies) My Trial to Fortune. Com. Midday Midnight. Com.
(Pathe) (Title not reported.)
(Selig) Success at Bar U Ranch. Com.
(Vita.) The Light of Way. Two parts. Dr.

Wednesday, June 10.

(Edison) Andy Goes A-Pirating. Seventh of the Andy series. Com.
(Kalem) The Life. Com.
(Kalem) The Quicksands. Two parts. Dr.
(Lubin) The Changeling. Two parts. Dr.
(Melies) The Love Story of Her Youth. Dr.
(Pathe) Pathe's Weekly, No. 46, 1914.
(Selig) The Doctor's Mistake. Dr.
(Vita.) The Widow of Red Rock. Com.

Thursday, June 11.

(Bio.) A Jonah. Com.
(Edi.) The Snakeville Volunteer. Com.
(Lubin) The Lure of the Pit. Two parts. Dr.
(Melies) His Uncle's Deception. Com.
(Melies) Quits. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 30.
(Vita.) The Power to Forgive. Dr.

Friday, June 12.

(Edison) A Warning from the Past. Two parts. Dr.
(Edi.) The Song in the Dark. Two parts. Dr.
(Kalem) The Box Car Bride. Com.
(Lubin) Claim Number Three. Dr.
(Selig) Bombarded. Com.
(Selig) Old Yak's Zoo.
(Vita.) The Accomplished Mrs. Thompson. Com.

Saturday, June 13.

(Bio.) The Opal's Curse. Dr.
(Edison) A Terror of the Night. Ninth of the active life of Dollie of the Dailies series. Dr.
(Edi.) Broncho Billy and the Mine Shark. Dr.
(Kalem) The Squaw's Revenge. Dr.
(Lubin) He Changed His Mind. Com.
(Lubin) A Bargain Automobile. Com.
(Melies) The Mummy. Two parts. Com.
(Pathe) (Title not reported.)
(Selig) When the Night Call Came. Dr.
(Vita.) Our Fairy Play. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, June 8.

(Imp) The Man Who Lost, but Won. Two parts. Dr.
(Powers) The Undertow. Dr.
(Victor) Uncle Sam in Mexico. Top. and Edu.

Tuesday, June 9.

(Chrystal) His Lucky Day. Com.
(Gold Seal) Lucille Love, the Girl of Mystery. Series No. 2. Two parts. Dr.
(Universal Ike) Universal, Jr., Is Kept from Being an Actor. Com.

Wednesday, June 10.

(Eclair) Wife. Two parts. Dr.
(Joker) Mike Searches for His Long Lost Brothers. Com.
(Nestor) Wife on a Wager. Dr.
(Universal) Animated Weekly, No. 118.

Thursday, June 11.

(Imp) Across the Atlantic. Three parts. Dr.
(Rex) The Awakening. Dr.
(Sterling) When Smalts Loves. Com.

Friday, June 12.

(Nestor) Sophie of the Films. Com. Series No. 2.
(Powers) The Masked Rider. Dr.
(Victor) Enmeshed by Fate. Two parts. Dr.

Saturday, June 13.

(101 Bison) The Isle of Abandoned Hope. Two parts. Dr.
(Joker) The Cure. Com.

MUTUAL FILM RELEASES

Monday, June 8.

(Amer.) The Oath of Pierre. Two parts. Dr.
(Keystone) (Title not reported.)
(Mutual) Our Mutual Girl, No. 21.

Tuesday, June 9.

(Beauty) Nancy's Husband. Dr.
(Maj.) Her Birthday Present. Dr.
(Than.) Rivalry. Two parts. Dr.

Wednesday, June 10.

(Amer.) Sparrow of the Circus. Dr.
(Broncho) A Tragedy of the Orient. Two parts. Dr.
(Mutual) The Cowboy's Chicken Dinner. Dr.

Thursday, June 11.

(Domino) A Belle of Old Japan. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Mutual Weekly, No. 75.

Friday, June 12.

(Kay-Bee) From Out the Dream. Two parts. Dr.
(Princess) The Toy Shop. Dr.
(Reliance) Dan Morgan's Way. Dr.

Saturday, June 13.

(Keystone) (Title not yet announced.)
(Reliance) The Horse Wrangler. Two parts. Dr.
(Royal) Handle with Care. Com.

SIDNEY DREW and his company of Vitagraph players have returned from Florida, where they have been for the past six weeks. Among those with the company are Edith Storey, Ethel Lloyd, Ada Gifford, Lillian Burns, Jane Morrow, George Stevens, Cortland Van Dusen, Frank O'Neil, Charles Kent, and Allen Campbell.

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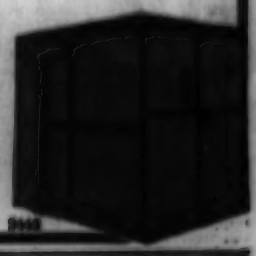

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REVIEWS OF FEATURE FILMS

"CUTEY'S WIFE"

Two-Part Feature Produced by the Vitagraph Company Under the Direction of Wilfrid North and Wallie Van. Scenario by H. E. Kramer. Released May 26.

Cutey Dexter ..... Wallie Van
Betty ..... Lillian Walker
Mlle. Denise ..... Louise Beaudet
Miss Crab ..... Flora Finch
Judge Goodman ..... James Lackaye
Cutey's Father ..... Howard Entwhistle
Eckstein ..... Capitan Webb

About the best that can be said of any comedy is that it is comical. There is not only this to be said of the present two-reel play, but a few other pleasant things also. There is something so naive and unique about the situations that are brought up, they are treated in so matter-of-fact way, that predicaments that would usually be called *risqué* pass as the most proper material, not, however, losing the fun that is in them lies. The characters are situated differentiy, to begin with, in regard to the conventional relations—there are none, but instead a few new and interesting ones that go to make up the necessary personalities. It possesses that gem of comedy possibilities, the mistaken identity, that leads to all the fun. It is no mere pretentious comedy, sprinkled with a few laughs; it is saturated with them; it is marked with delightful fun and a lingering collection of smiles.

Dimpled Lillian Walker makes the most delightful sort of a boarding-school girl of high spirits and winning ways. Just the opposite is Miss Crab, wizened school teacher, the always ludicrous and cleverly made-up Flora Finch. To complete the trio of capable comedians with which this strong scenario is backed there is the ever bubbling Wallie Van. In the heavier roles, but none the less able, must be mentioned Louise Beaudet and James Lackaye.

While the author deserves credit for the situations, the way they have been carried out speaks highly for the producers. It seems as though in this kind of an offering, where the little "business" is important, that two heads are better than one; the laugh that one misses the other is sure to catch.

Cutey becomes infatuated with the prima donna of the musical show, and the astute manager uses the fact to give his losing theatrical venture some publicity. Now Cutey's father, away up in the State, hears of his possible theatrical daughter-in-law, and comes to town post-haste. Change of scene: Miss Crab's boarding school, where the high-spirited girl decides to run away and go on the stage. This she does, giving Flora Finch and Lillian Walker a chance to engage in a few funny scenes. She is pursued up the street, and in desperation climbs in an open window. It is Cutey's flat. She hides in a closet. His father arrives. He opens the closet and mistakes her for Cutey's wife, although the latter has never seen her before. Enter Miss Crab with the policeman. She starts to upbraid the girl, his father interferes, and she nods her head when he asks her if she is married to Cutey. The latter remains dumb, Miss Crab exits in consternation, while the father insists on taking the couple home with him. Of course a lot of fun is gotten out of the subsequent situations, where the father thinks them married and the girl is afraid to deny the fact. The couple are both young and soon become reconciled to each other, and then really marry. This is one of those films that linger. F.

"THE HAND OF HORROR"

Two-Part Edison Feature for Release June 19. Staged by Preston Kendall, from Script by W. H. Durham.

Frank Henley ..... Edward Earle
The Girl ..... Bessie Learn
Her Father ..... William West
Her Brother ..... Charles Brownell
Gang Leader ..... Andrew Smith

There are a number of features that make this an exceptional picture for those reasons which we shall enumerate, but as a drama it is not up to the standard. Two thousand feet are used to work up to a situation that would be highly exciting were it not apparent that double exposure, not especially well handled, is resorted to in order to make the audience think it is seeing something which most people will recognise immediately as a trick of the camera. This is the substitution of a studio set with a man climbing on the hands of a clock, this being superimposed over the face of the clock of the Metropolitan Tower, the second highest building in New York. There are a number of views of the tower, both from its top and from below. Then the steeplejack is supposed to climb out upon the hands, the villain to shut off his retreat, and as the hands approach a definite time he is supposed to slip to the yawning sidewalks below. Certainly no one can accuse the author of this idea of lack of originality; it is one of the best of new ideas of recent date. But when it is led up to by about fifteen hundred feet of very mediocre drama it can hardly atone for this by the final spurt, especially when that spurt is recognised as a false effort.

One of the unusual things this company has been doing of late is the utilisation of the well-known sights of New York in their everyday productions, such as the Woolworth Building, Battery Park and others. In the first reel there is a fire, and the producers made use of the havoc wrought by the recent conflagration at the Edison plant to give it undisputable reality.

The acting of William West as the father was of the best. Otherwise, with the exception of Bessie Learn, the characters were either lacking in the proper make-up or altogether miscast.

The daughter is engaged to the steeplejack and is rescued by him from a burning building which her brother tried to rob. Later the steeplejack is engaged to repair the hands of the steeple clock, which he does at a quarter past three. The brother locks him out on the hands of the clock while he goes through his clothes for money. At twenty-five minutes past four he is due to slip. However, the girl comes to the rescue at twenty minutes past four and the day is saved. The brother conveniently dies. F.

"THE TRUNK MYSTERY"

Two-Reel Lubin Comedy, Written by Clay M. Greene and Directed by John Smiley. Released May 27.

Dunx Brown ..... John Smiley
Mrs. Brown ..... Carol Hallowar
Gwendolyn ..... Elenor Blanchard
Sherlock Smith ..... William H. Turner
Susan ..... Justina Huff
The Tramp ..... Clarence Elmer

Even in a picture of this type—a sort of travesty on detective melodramas—it is dangerous to make the characters so stupid that they become aggravating. When one little grain of common sense would dissolve the mystery and explode the plot, an audience may be excused for wishing to see it introduced. It is missing here, however, for the author evidently aimed to show what a great fuss could be aroused and kept going with only an absurd notion for its impetus. Whatever the comedy value of the picture, the asset of oddness may, at least, be claimed.

And in addition to the asset of oddness there is that of continuous action that generally is unexpected, for the characters are not actuated by normal habits of thought. Consequently they do the most unlikely things, and no sooner escape from one blunder than they fall into another, and so on to the end of Mr. Greene's story, which must be viewed in the proper spirit, that of travesty, to be appreciated.

The plot is altogether too complicated to relate in detail. It is based on Brown's belief that while intoxicated he killed a man and packed the body in his wife's trunk. The report of a murder is published in a newspaper and an amateur detective starts to trace the crime. One man is arrested for no better reason than that he owns a light overcoat. Then Mrs. Brown's trunks are followed to another town, almost everybody believing that one of them contains the body of the dead man. The trunks are being tossed about during the greater part of the film, but, of course, no one thinks of examining their contents, until a newspaper announces that the murder yarn was merely a reporter's hoax.

For the interpretation of this story a numerous and generally efficient cast was used. The acting in the principal roles is satisfactory, and there is no fault to find with settings or photography. D.

"ACROSS THE ATLANTIC"

Three-Reel Feature Produced by the Imp Company Under the Direction of Herbert Brenon, Featuring King Baggot. Released June 11.

Wilbur Norton ..... King Bassot
His Friend ..... Wallace Widdecombe
The Jap Agent ..... Herbert Brenon

While the plot of this two-reel feature is an extemporaneous conception, taken abroad, principally in the environs and within London, England, itself, the features introduced are its greatest attraction and one of these may render the play justly famous. This is the picture of Gustave Hamel, the aviator who was recently lost in the Channel. The picture shows him about to begin his flight. Claude Graham White is also shown in many views, taking some of the cast along with him in his biplane. The Derby races at Epsom Downs, with the typical English multitude out for this great annual event, are some of the other excellent views shown. The first reel gives Baggot a good chance to play his part, where he supposes that he has murdered a friend in a drunken fury. The scenes showing his remorse and also his state while drunk show him at his best. He runs away from wife and child and tries to make a living in England selling newspapers, and later running a Punch and Judy show. The foreign agent who stole the papers relating to the aeroplane from the man (the friend he murdered) is seen by the wife of the man, who has followed to Europe. A chase ensues and the guilty agent falls from the roof onto the ground. There are many laughable faults in the plot, but the feature it will be remembered by is the English atmosphere, the pictures which American directors knew where and how to choose for greatest domestic interest. In reality this kind of an offering is a travelscope, with the plot bearing to it the same relation that sugar does to cathartics, only the comparison is hardly apt because in this case the cathartics—pictures—are enough of a treat in themselves. F.

REEL FELLOWS ADD MEMBERS

In one week the Reel Fellows Club of Chicago added twenty-seven new members to their organization. This gives the club a total membership of eighty. At the last meeting, held at the Fort Dearborn Hotel, plans were perfected for a monster benefit to be held in the very near future for the purpose of raising funds for the securing of permanent headquarters.

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A Choice Between Professional Honor and Personal Revenge

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A JONAH

Dennis Thought He Was Unlucky, But—He Was Not

SATURDAY

THE OPALS' CURSE

Kept Intact—Rich Blessings, But Torn Apart—Disaster and Misfortune

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

The Dogs of War (Pathe, June 2).—Well removed from the customary run of pictures, and at once interesting and instructive, is this perfectly photographed film, showing the value of dogs in military operations. It was made at the time of maneuvers of the Swedish army, and contains a number of military facts presented in a coating of photoplay drama. The most surprising of the facts is the efficiency of Airedale terriers when trained for messenger service in armies. And for sheer beauty, the scenes of snow-covered Sweden could not readily be surpassed. If it here that a dog, the real hero of the tale, performs heroic service by carrying an important message in time of war when telephone and telegraph wires are cut. The picture is quite astounding intelligence, and in addition to carrying orders appears to do a little thinking on his own account. An audience that sees this picture will enjoy the experience of viewing a novel subject, admirably presented. K.

Music Hath Charms—Not (Selig, May 29).—It hath not, when represented by a militia band, which has been drunk, a clarion clarionet and a boring tambourine. All these, represented by a quartette of German musicians, set to fat house on its ears' ends, cause the landlord to order the player out of the house, and finally bring out the police and fire departments. Then a stream of water, played indiscriminately, serves to bring the usual laughter. The director has handled this slapstick farce rather well, but it lacks a script of novelty. Starts the reel with As Time Rolled On. F.

As Time Rolled On (Selig, May 29).—The unfortunate has often been left with a baby in his hands by some stranger woman, and that has always resulted in a chase. Here the drummer in a strange town is left with a strange dog in his arms, and the point of the humor is that no one is willing to take the dog. After standing there for hours, and being the subject of comment and ridicule by the surrounding citizens, he persuades a long-whiskered farmer to take the dog,—just for a few minutes. Later that night the farmer's wife discovers her husband in bed with the long-whiskered man holding her Fido, she remarks: "I did not know I was gone so long." The point of this may not occur to some, and, on the whole, the short farce is intended merely as a chaser to Music Hath Charms. Photography O. K. F.

Bunny's Swell Affair (Vitagraph, May 22).—The word "swell" is a play on words due to the peculiarities of the spouse. It is a high-class comedy of a clever conception with the undertaker, William Shea, versus the apothecary, John Bunny, who are rivals for the hand of Flora Finch, the wealthy but hardly prepossessing widow. Lee Beaumont is the director. There is evident the co-operation of the cast and director which has worked toward making a successful one-reel comedy. The undertaker buys the widow a hat, and the apothecary happens to get hold of it. He puts specimens in place of specimens in the hat, and everything looks well for the undertaker, until the first rainy day when Flora happens out without an umbrella. The outcome could be easily surmised, but to see the crowd which follows her descent. The discovery of the swelled specimens on the hat lead to the preference of the apothecary for the time being. F.

The Particular Cowboys (Lubin, May 24).—Rough-and-ready laughter that spends itself at several good situations and inimitable particulars is what makes this short slapstick comedy as good as has been turned out of the Hotaling laughter laboratory in recent times. R. W. Sargent is the instructor of the mirth, ably commanded W. A. Hotaling, Frances Ne Moyer, Raymond Wallace, and Ben Walker are the interpreters. The cowboys are treated to a new cook. She has looks, but is no cook. Her biscuits are not even content by a bullet, while her pies turn the edges on all the knives. Then one of the cowboys, dressed as the cook, passes all the others, wishing to keep on the good side of one so good looking (to girl), not the unpalatable stuff. Begins the reel with Por Two Pins. F.

For Two Pins (Lubin, May 26).—While not to be taken seriously as concerns its plot, there are in this the funny police and all the time-honored incidents that the company could command. It is equally a chase where the drunk has been robbed of his scarfpin, and the absent-minded husband runs down the street and scrambles with the drunk and all the police force in pursuit. He gets home where his wife shows him that he left his stickpin at home, so they fasten the pin back in the drunk's suit, and he is led off to jail. On a bunch with the Particular Cowboys. A Hotaling work, and proves the play with Marguerite Ne Moyer, Jimmie Hodges, Jerold Hevener, and Raymond McKee in the cast. F.

The Clock Went Wrong (Selig, May 29).—While this short comedy seems to proceed slowly it steps suddenly, and leaves the answer to the play a mystery. The burglar is mistaken for the man who always sets—his name is Lait.—for the jeweler comes to repair the clocks. The jeweler finds a key for the clocks, and a chase ensues, during which the burglar is captured and the clocks regretted. On a bunch with Bimp Simpson and the Spirits. F.

Simp Simpson and the Spirits (Selig, May 26).—Not to be taken seriously as concerns the logic of its plot, but funny and at times hilarious, the phrenologist charges $5 for the knowledge how to command spirits. The Simp is a cowboy, and his daily devotion to the quest of the spirit gives his associates plenty of opportunity for ridicule. On the seventh day he sees a spirit, and it is that of a live Indian and not beautiful maiden. In the meantime the phrenologist has vanished, and the Simp is wiser and sadder. Ends the reel with The Clock Went Wrong. F.

The Bee-Cue Bride (Kalem, June 12).—Except that the setting is a railroad incline, this is rather a commonplace comedy with but one sure laugh, and that is at the end. The brakeman has been ordered to keep all baboons of his train, and is given $5 for all he can catch. The second day the son and newly-wed daughter-in-law of the president run out of gasoline, and as he has just given all his money to the minister they are obliged to "hit the freight." The brakeman hides them before the president, and the effort of the "call" to receive is seen in the last picture where his train crashes, and chimps fairly radiate boloney. Hal Clements is the postmaster, Major McGuire the president, J. Lindley Pelton, his son, Richard Cobourn the brakeman, and Willie Rhodes the girl. Has real to humor and told in an atmosphere of convincing railroad affairs. F.

Weekly-Selig News Pictorials, No. 25 (May 28).—College rowing races, women rehearsing for a pageant, the fashions, Bryan, a great oil tank fire, and some more views of the watchful-waiting army in Mexico complete the film. F.

On the Ice (Edison, June 24).—A short series of pictures of fancy skating such as is to the Alps of Switzerland. On a bunch with The Mysterious Package. F.

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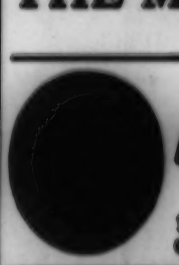

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